DANCE MAGAZINE

MARCH 1960 60 CENTS

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ANNUAL AWARD WINNERS

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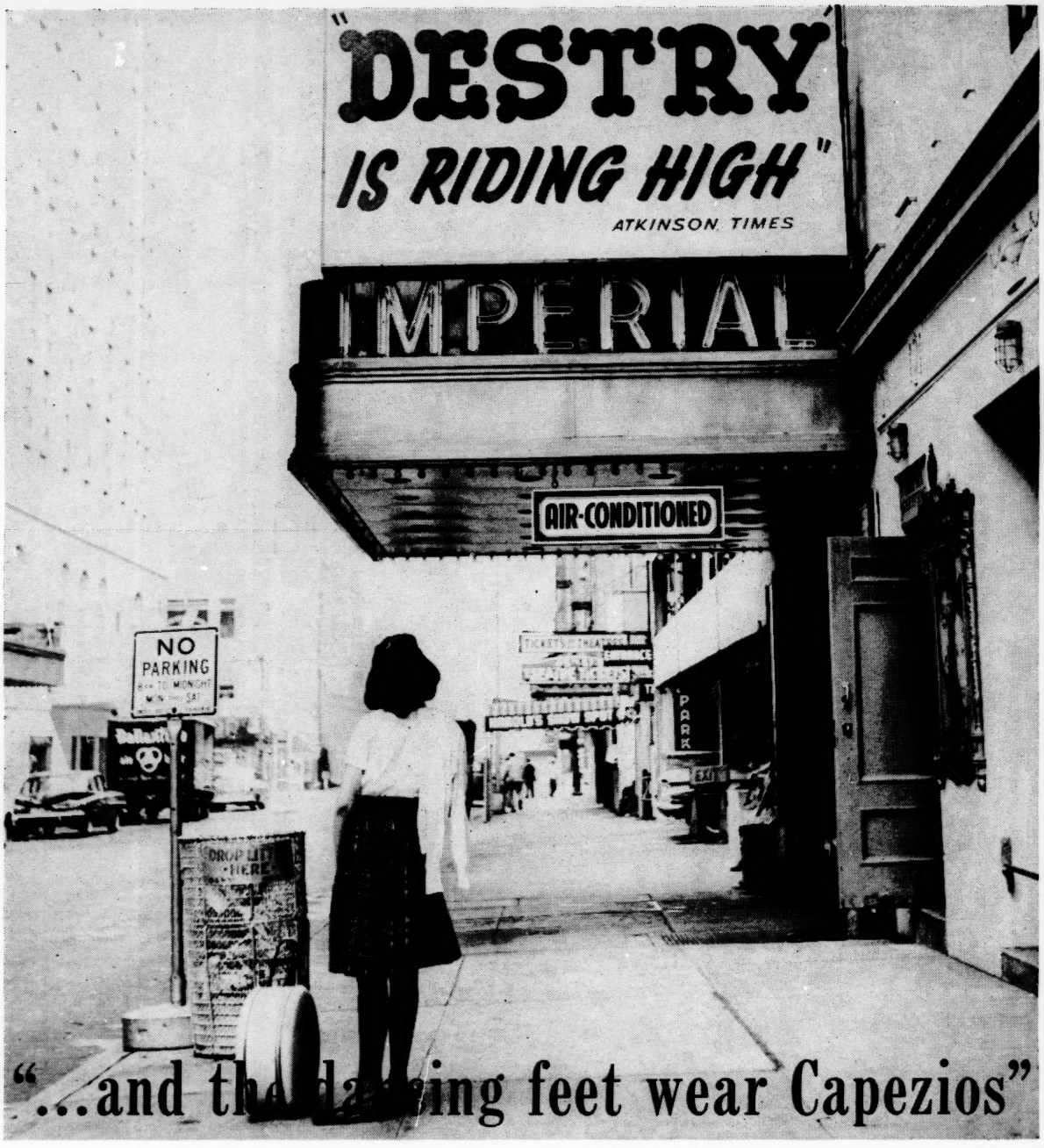
Patricia Dunn and Todd Bolender interpret Chopin!



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PRESSTIME NEWS

CUBAN BALLET FESTIVAL

Set for Mar. 15-Apr. 3 is a **Cuban Ballet Festival** at the Nacional Theatre in Havana. Participating co's are: **Ballet de Cuba, Amer. Ballet Theatre** (sponsored by the US State Dept.), **Ballet Nacional of Venezuela, Ballet Moderno of Mexico, Ballet Afro-Cubano,** and 3 **Bolshoi** duos. **Alicia Alonso** stars with her own Ballet de Cuba and also, as a special welcoming gesture, does one guest perf. with Amer. Ballet Theatre, the co. with which she has appeared for many years.

For the Festival Ballet de Cuba is reviving **Alberto Alonso's** "Romeo and Juliet," **Jose Pares'** "Cinderella," and a Cuban work. Festival is sponsored by the Cuban Tourist Office.

NYC BALLET ADDS & SUBTRACTS

The **NYC Ballet** will give an Apr. 13 premiere to "The Figure in the Carpet," new work by **Balanchine** to Handel music. Also during the Mar. 29-May 7 City Center season "Pan America" works, previously offered as an eve-long program, will be presented as separate repertoire works. And only the Balanchine section of "Episodes" is scheduled.

Maria Tallchief, Erik Bruhn & Royes Fernandez, who appeared in NYCB's winter season, will be with **American Ballet Theatre. Melissa Hayden** returns to City Center for the final 2 weeks after guest starring with **Ruth Page's Chicago Opera Ballet.**

Leaving NYCB are: **Stephanie Balding, Dianne Consoer, Janice Groman, Marion Horosko, Alex Kotynski, Kenneth Peterson, Dorothy Scott, Eugene Tanner, Barbara Walczak** and **Sallie Wilson.** Joining the co. are: **Charles Bennett, Lois Bewley, Zbigniew Cichocki, Gloria Govrin, Nadine Ravene, Leslie Ruchala, Phillip Salem** and **Ellen Shire.**

BALLET THEATRE REHEARSING

Rehearsals are under way for **American Ballet Theatre's** 20th anniversary season, Apr. 19-May 7, at NYC's Metropolitan Opera House. Opening night perf. benefits the ABT Foundation and will be followed with a champagne supper.

21 ballets & 4 pas de deux will be offered. Premieres will be Apr. 20, **Birgit Cullberg's** "Lady from the Sea" which ABT Foundation members may see in dress rehearsal Apr. 20, afternoon; Apr. 26, **Herbert Ross'** "Serenade for Seven" (Leonard Bernstein score). Other participating choreographers include **Agnes deMille, William Dollar, Eugene Loring, David Lichine & John Taras.**

Performing roster includes: **Alicia Markova, Alicia Alonso, Igor Youskevitch** & possibly **Maria Tallchief** (guest artists); **Nora Kaye, Erik Bruhn, Lupe Serrano, John Kriza, Scott Douglas, Ruth Ann Koesun, Royes Fernandez, Ady Addor, Tommy Rall** (principals); **Sallie Wilson, Glen Tetley, Martin Scheepers, Irene Apinee, Ivan Allen, Darrell Notara, Christine Mayer & Elisabeth Carroll** (soloists).

GEORGIAN DANCERS HERE THIS MONTH

In March **S. Hurok** presents to America still another Soviet dance group, the **Georgian State Dance Co.** They open in NYC with a single perf. March 20 at the Metropolitan Opera, then move to Madison Sq. Garden for a 4-day engagement Mar. 27-30. A 10-week tour of US and Canadian cities follows. The visit of the troupe of 60 is under the official Cultural Exchange Program of the USA and the USSR.

The co. scored a spectacular success recently in London. A contingent of their male soloists performed in the US last summer in the Russian Festival of Music and Dance. Audiences were astonished at the sight of leaping men wearing skin-tight leather boots (unpadded) landing on their toes.

BALLET & MODERN EVES AT JUILLIARD

Spring dance season at Juilliard School of Music is under the leadership of **Jose Limon** (modern dance) & **Antony Tudor** (ballet). Apr. 8 opening perf. (repeated Apr. 11) will feature NYC premiere of a new work to Gunther Schuller music by Limon in which he will dance with **Pauline Koner. Ruth Currier's** new "Toccata" (Henry Cowell score) will be danced by **Betty Jones, Harlan McCallum, Chester Wolenski** & Miss Currier. **Doris Humphrey's "Passacaglia & Fugue in C Minor,"** danced by Juilliard students, will have its 1st NYC public showing in over 10 years.

This will be the first time in a number of years that Juilliard has included ballet in its spring perfs. On the eves of Apr. 9 & 12, Antony Tudor contributes "Comments from a Choreographer," a group of ballets. **Gilbert Reed's** "The Clowns" & **La Meri's** "The Seasons," based on directions in Vivaldi's score, comprise the rest of the ballet bill.

GRAHAM PREMIERES IN APRIL

Martha Graham & Co. are working on a 2-wk. Broadway season, planned for late Apr. Two new works by Miss Graham will be premiered, one based on the Greek **"Alcestis" legend with music** by Vivian Fine, and the other to a Carlos Surinach score. Among the other works in the season will be "Clytemnestra," "Embattled Garden," "Seraphic Dialogue" and "Night Journey."

INTERNATIONAL NOTES

Alicia Alonso & Igor Youskevitch will star with **Ballet de Cuba** in a May-June European tour sponsored by the Cuban Gov't. **Carlota Pereyra** has joined the co. as "2nd ballerina" . . . **Ballet Guatemala,** now being reorganized, is seeking a dir.-choreographer . . . **Donald Saddler** has returned to the US from London where he choreographed "When in Rome" . . . "The Tour Jete," led by **Jerry Salema** and presented by Reuss Travel, Inc., leaves NYC June 16 for dance study in Madrid, Seville, Lisbon, London, Paris & Rome, and returns to the US July 21 . . . **Rod Alexander** & his **Dance Jubilee** arrive in the US Mar. 10 after a smash hit 5-mos tour of the Far & Near East.

Maurice Bejart's Ballet Theatre of Paris opens a US tour next Sept. in Los Angeles . . . **Pat Hutchinson** of London's Arts Educational Teacher Training School has returned to England after studying with **Martha Graham** and other modern dance leaders here . . . "Free and Easy," a US musical with an all-Negro cast, folded after a European tour. After poor reviews in Amsterdam, **Donald McKayle** revamped the choreography but, despite improved notices, even Paris stayed away . . . **Laura Haurella** of Cairo reports the opening of a ballet school there, headed by **Alexis Youkow,** former **Bolshoi** teacher. The **Leningrad Ballet** was greeted by Cairo audiences with a standing ovation when it opened a 3-wk run.

Vida Brown goes to Sweden this month to teach Balanchine's "Serenade" & "The Four Temperments" to the **Royal Swedish Ballet . . . Harding Dorn,** ending a 4-yr respite from performing, has the dance lead in the Australian prod. of "The Music Man" . . . While on a So. American tour, **Gladys Hight** gave advanced classes at the Rio de Janeiro school of her former pupil **Dorothy Morgan Campos.**

NYC Ballet's Lincoln Kirstein turns up in the int'l news with two new activities. He is organizing the dance co. for this year's **Festival of Two Worlds** at Spoleto, Italy (June 8-July 10). Choreographers engaged as of presstime are **Paul Taylor & Donald McKayle. American Ballet Theatre,** touring Europe this summer, has Spoleto on its itinerary . . . Kirstein, along with **Faubion Bowers,** (noted authority on Far Eastern music, dance and drama—and a contributor to Dance Magazine) and Japan's Shochiku Prods., have negotiated to bring to the US from Japan a co. of 20 actors and 60 musicians to perform traditional Kabuki opera. During May & June they will be seen in NYC, Boston, Washington, Chicago, Los Angeles and San Francisco.

COAST TO COAST

Andre Eglevsky & Maria Tallchief dance with the **Washington Ballet** in Prince George, Md., Mar. 31, and in Wash., DC, Apr. 2 . . . No. Shore, NY, Arts Festival Assn. gives **Martha Graham** its "Artist of the Year" Award during May 13-22 festivities . . . **San Francisco Contemporary Dancers** premiere **J. Marks'** "Rites of Spring" & "Ebony Concerto" in Mar. 25 & 26 all-Stravinsky programs which open a 4-part season.

Columbia Artists Mgt. has signed **Les Grands Ballets Canadiens,** dir. **Ludmilla Chiriaeff,** for a spring '61 US tour. Columbia also has **Pilar Gomez & Co. Federico Rey,** former co-star with Miss Gomez, is now doing costume work only under his real name, **Freddy Wittop . . . Ana Mercedes & Antonio Espanol** are leaving the **Roberto Iglesias Ballet Espanol** and are teaming up . . . "NY Export: Opus Jazz" was performed by 15 **Jerome**

Robbins' Ballets: USA dancers Feb. 26 at the Miami Beach Diplomat Hotel . . . **Olga Maynard** lectured and **Daniel Nagrin & Co.** performed at the U. of Oregon Arts Festival . . . **Bennington Coll. Dance Group** danced at the **Wellaston, Mass., Dance Center** Jan. 31 . . . Musical Artists is booking a Feb.-Mar. '61 US tour for **Jose Limon & Co.** . . . **Martha Nishitani & Co.** gave a modern dance concert at the Pasco, Wash., HS Jan. 31.

Portland, Ore., Theatre Arts Assn., dir. **Dorothea Lensch**, gave ballet perfs. Jan. 29-31. Choreographer: **Nicholas Vasilieff** . . . The Wellesley, Mass., **Dancemakers** gave a Feb. 14 modern dance program at the Charles Playhouse, Boston . . . **Story-Time Dance Theatre** of NJ gave 2 mat. perfs. Feb. 26 at the Benjamin Franklin HS, Ridgefield, NJ. Co. is looking for another dancer . . . The Camp Unit, Professional Placement Center, NY State Employment Service, 444 Madison Ave., NYC 22, has information about summer camps with dance counselor opportunities . . . Choreographer-booker **Hal Belfer** has added **Los Flamencos** and **The Jodimars** to his dance booking list . . . **Erick Hawkins, Barbara Tucker** & "Here and Now With Watchers" were at Rollins Coll. Arts & Sciences Conference in Winter Park, Fla., Feb. 22.

ON & OFF BROADWAY

Touring co. of "West Side Story" plans a return NYC engagement this spring . . . "Christine," a new musical with choreography by **Hanya Holm**, assisted by **Bhaskar**, opens on B'way on Apr. 21 . . . **Kelly Brown** is signed for the Hermione Gingold revue, "From A to Z," choreographed by **Ray Harrison** . . . **Peter Gennaro** choreographs the forthcoming "The Unsinkable Mrs. Brown" . . . NYC's huge Roxy Theatre, showcase for dancers since 1927, falls victim to wrecking crews, to be replaced by a garage & Taft Hotel addition.

Jean Erdman & Co., originally scheduled for Feb. 29 & Mar. 5 perfs. at Circle-in-the-Square, shifted to Mar. 5 (mat.) & 6 (5:30 PM) . . . Choreography for "The Crystal Heart," recently at the 74th St. Theatre, was by **William Archibald** . . . **Helen Taitt & Guy Allison** are at the Educational Alliance Theatre Mar. 6 . . . Mar. 29 & April 5 dances for the Renaissance Festival at Provincetown Playhouse will have choreography by **Edith Stephen** . . . **Beatrice Kraft** & dancers in Radio City Music Hall stage show beginning Feb. 11 . . . **Shirley Broughton Dance Co.** & the Settlement Opera Co. gave Feb. 15 & 22 perfs. of "The Bartered Bride" at Key Theatre . . . **Nocturne Dancers** at Educational Alliance Theatre Jan. 31

DANCE CARAVAN ITINERARY SET

Dance Caravan, the summer teaching tour of **Danny Hoctor, Bob Kimble, Jules Stone, Betty Byrd & Gertrude Hallenback**, has announced 2-day sessions in 14 cities. They are: Indianapolis, June 15-16; Memphis, June 18-19; New Orleans, June 21-22; Dallas, June 25-26; Houston, June 27-28; St. Louis, July 1-2; Chicago, July 8-9; Cleveland, Aug. 8-9; Omaha, Aug. 11-12; Denver, Aug. 14-15; Salt Lake, Aug. 17-18; L.A., Aug. 20-21; S.F., Aug. 23-24; Portland, Aug. 26-27.

The quintet of instructors will present ballet, jazz and tap work, with emphasis on material and routines for pre-school and school-age youngsters. At each engagement Dance Caravan will provide literature and orientation in the advantages of membership in the independent teacher associations of the **Nat'l Council of Dance Teacher Orgns.**, which has endorsed the project.

PERSONALS

NYC dancers **Wisa D'Orso & Jim Hutchinson** are due to be married Mar. 5 . . . **Joseph Maharam**, of the famous **Maharam Fabric Corp.**, married Elsa Schneider Feb. 11 in NYC . . . **Eloise Ramsey**, formerly of Ballet Theatre, married dancer **Morris Blumenthal** Dec. 26 in Memphis . . . A 2nd son, Christopher Randall, was born in NYC Feb. 4 to NYC Ballet's **Jacques d'Amboise** and **Carolyn George** . . . Ballet teacher **Betty Goodman** and her husband, Harold Oram, became parents of Sarah Jane in NYC Jan. 15 . . . **Luis Olivares** and his wife, **Malena Vargas**, became parents of a daughter, Pamela, Feb. 20 in NYC.

Alexandre Benois, Russian-born painter and scene designer, one of Diaghilev's original group of artistic collaborators, died in Paris Feb. 9 at the age of 90. In recent years he had created decor for the Paris Opera and La Scala. His latest activity was supervision of the reconstruction of his original setting for "Petrouchka" in the Royal Ballet's revival of the Fokine work . . . Agent **Jack Davies** died Feb. 15 in NYC. Among his dance clients were **Gwen Verdon & Jack Cole** . . . **William Seehaus**, husband of dancer-mime **Lotte Goslar** died Christmas Day in Hollywood. Originally a judge in Germany, he later worked for the City of L.A.

TELEVISION TOPICS

Forthcoming on ABC-TV is an all-dance program Mar. 9 called "Pas de Deux," on the "Music for a Spring Night" series, choreographed by **Robert Pagent**. Featured are **Lee Becker, Buzz Miller, Sahomi Tachibana, Isamu Takabashi, Ruth Ann Koesun, Lupe Serrano, George Lee, Scott Douglas.**

Future dance item on CBS-TV's "Lamp Unto My Feet" program for Mar. 13 is a tape of **Anna Sokolow's** "Esther the Queen."

Futures on NBC-TV: **Allegra Kent & Jacques d'Amboise** in a new "Snow Queen" ballet, choreographed by **John Butler** for the Mar. 18 Pontiac Star Parade (with Victor Borge & Jane Powell) . . . **American Ballet Theatre** presents "Graduation Ball" excerpts on the Mar. 11 Bell Telephone Hour.

"A Time to Dance," the series produced by **Martha Myers** is being shown Mar. 20 on educational TV stations in Memphis, Tucson, Denver, Lincoln, Neb., Chapel Hill, NC, and Champaign-Urbana, Ill.

AROUND NEW YORK

Helen Tamiris & Daniel Nagrin are forming a dance co. to perform in the NYC area next season. Nagrin will tour with a smaller unit . . . **Kamin Dance Bookshop** has moved to 50 W. 53, NYC 19 . . . **Paul Taylor** performs in the Columbia U. World Dance Festival, benefiting foreign students, Mar. 12 . . . **Walter Terry** leads a Seminar in Dance at Herald Tribune Aud. Wed. afternoons through May . . . **Merle Marsicano** performs new works at Hunter Playhouse Mar. 23 . . . **Westchester Dance Players** appear at the Davis School, New Rochelle, NY, Mar. 26.

Works by **Nora Kaye & Jerome Robbins** were displayed in a theatre & musical artists' exhibition at the Bianchini Gallery Feb. 16 . . . 3,000 underprivileged children cheered **NYC Ballet's** free perf. for them at City Center Feb. 6 . . . **Jr. Dansnotator** Forum scheduled **Zachary Solov, Carola Goya & Matteo, P. W. Manchester & Ann Hutchinson** for a Feb. 21 meeting . . . Debut of the **Ballet Workshop** is Mar. 18-20 (mat.) at Master Institute Theatre with the **Shirley Broughton Co.** as guests. Choreographers: **Alfredo Corvino, Anthony Basse & Marvin Gordon** . . . **Sophia Delza** dances at the Museum of Natural History Mar. 9.

Tickets for **Merce Cunningham's** Feb. 16 concert at the Phoenix had a top price of $8.33, possibly representing a new high for modern dance perfs. . . . 10th Annual Choreographers' Night of the **NY Ballet Club** at the HS of Fashion Industries will have works by: **Ruthann Carr & Phyllis Dersch** of the **Phila. Ballet Guild, Alan Baker, Joseph Rosen, Susan Kaufman & Marvin Gordon. John Taras** spoke at the Club's Feb. 14 meeting . . . Val Arms, whose drawings have appeared in Dance Mag., will have works displayed at the Caravan Gallery Mar. 4-Apr. 2 . . . **Joseph Pilates** demonstrated his Contrology for Dancers technique for the **Dance Teachers' Guild** Feb. 21. **Eve Gentry** was M.C.

Yeichi Nimura has formed a ballet co. with **Dean Crane, Nira Posner, Antonio Llacer, Israel Gabriel, Leslie James, Tori Santiago, Carla Stea & Nora Stern** . . . Ex-Dance Mag. staffer Robert Cato is new Art Dir. for Columbia Records . . . **Bhaskar & Co.** danced in the Cooper Union series Jan. 29 . . . **Boris Novikoff** presented his **Russian-American Ballet** at Webster Hall Feb. 20. He was to stage ballets for the B'way Grand Opera Co.'s "Il Trovatore" Feb. 28 . . . Included in the Mar. calendar of the **Country Dance Society** is a Mar. 18 weekend in Andover, NJ . . . The **Edith Fegal Dance Group** gave "Little Rock, USA," by Miss Fegal, Jan. 17 at the Brooklyn Academy of Music . . . A Harlem Branch YMCA program Feb. 26 had **Walter Nicks, Renato & Ricci, Leticia Jay & Ednamati, Allegro Kane** and **Joan & Merle Derby.**

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REGIONAL BALLET — U.S.A.

Selection has now been made of co's to perform in the **Southeastern Regional Ballet Festival** Apr. 1-3 in Atlanta. They are: **Steeple Arts Ballet** (Birmingham), **Memphis Civic Ballet, Miami Ballet, Civic Ballet of Central Fla., Royal Concert Group of Orlando, Fla., Ballet Guild of Jacksonville, Atlanta Civic Ballet, Southern Ballet of Atlanta, Louisville Ballet, Jacksonville Civic Ballet.**

MORE NEW COMPANIES: An impressive-sounding addition to the growing roster of regional co's is the **Albuquerque Ballet Co.** with **Natalya Krasnoff** as artistic dir. Sponsored by the **Ballet Guild of New Mexico (Frank C. Stuart,** Pres.), co. plans to provide a medium of expression for the many dancers, choreographers, writers, composers, musicians, designers and painters in that area.

New in North Carolina: the **Land of the Sky Civic Ballet,** of Asheville, with **Alice Weaver** as artistic dir., **Marjorie Alexander** asst. dir., and **Mrs. Bruce Franz** as Guild Pres. A Feb. 20 guest program by the **Civic Ballet of Greenville** and the **Constance Harding Concert Group** of Bristol, Va., was the group's initial project.

A charter has been granted **Toronto's Canadian Jr. Ballet Co.,** directed by **Diana Jablokova-Vorps,** formerly with the Latvian Nat'l Theatre . . . Preco. & co. dancers of **Silver Springs Md., Jr. Ballet** (which has a newly incorporated guild) gave a children's program Feb. 14; admission — 25c . . . Jan. 17 was debut date for the **Texas Western Civic Ballet** of El Paso in "Les Sylphides." Co. gives "Raymonda" Mar. 4 at Texas Western Coll. & appears in "Rigoletto" with the El Paso Symph. Mar. 28. An Apr. Fine Arts Festival will have co. perfs. **(Ingebord Heuser** is art. dir.) . . . **Fred Danieli,** dir. of the **Holiday Theatre Ballet Co.** of Newark, NJ, announces a new **Ballet Foundation of NJ.** Charter Trustees: Mr. & Mrs. J. Berman, Dr. & Mrs. E. Bernstein, S. Brotman, Mrs. D. Amster, J. Deignan, Mr. & Mrs. A. Flink, Mr. & Mrs. W. Hetherington, Mrs. A. Keenan, Mrs. J. Meyers, W. Neumann, Mrs. H. Pekarsky.

Ballet Center of Denver Co. dances a Mar. 4 benefit perf. for Int'l. House of Denver; Mar. 12-13: "The Hood of Forgetfulness," by **Larry Boyette,** at Denver Civic Theatre; Mar. 31: Colo. Coll. perf. for the Dance Dept. . . . **Ballet Impromptu** of Richmond, Va., has invited **Doreen Tempest & Robert Lunnon** of **Chicago's Regional Ballet Ensemble** to stage its Mar. 4 "Giselle," starring Miss Tempest. Program also includes "Litany," by ballet mistress **Donna Forrest.** In Jan. Ballet Impromptu was guest in the **Charlottesville Civic Ballet's** premiere . . . **Devon, Pa., Festival Ballet** makes a return apperance, offering 4 ballets Mar. 5 for the Vineland, NJ, Recreation Commission. Program: "Chopinana," "Stars and Stripes," "Sleeping Beauty" pas de deux & "Gold Rush."

Civic Ballet of Central Fla. gives "L'Esprit de la Valse," "Greek Pastorale" & "Ballet Tyrolean" Mar. 6 at Cocoa Beach, Fla., Mar. 13 in Sanford, Fla., and Mar. 26 with the Fla. Symph. of Orlando at Municipal Aud., Orlando. Guests at Orlando perf. will be **Lupe Serrano & Scott Douglas** . . . **Suncoast, Fla., Ballet** shares its Mar. 12 program with the St. Petersburg Symph. . . . **Phoenix, Ariz., Youth Ballet's** Mar. 12-13 "Sleeping Beauty" perfs. are benefits for the Civilian Youth Service Orgn. . . . **Patricia Wilde & Andre Eglevsky** guest star with the **Tampa, Fla., Civic Ballet** Mar. 26 . . . **Thelma Johnston Baggs,** dir. of the **Miami Ballet Guild's Jr. Co.,** is preparing the group for its 2nd major perf. Mar. 26. Sr. Co. danced Jan. 15, offering "The Fisher," by assoc. art. dir. **Oldyna Dynowska,** "Evolution Fantasy," by **Mervyn White Rickard,** & "Of Gods and Goddesses," by **Todd Butler** . . . **Memphis Civic Ballet** has about 15 dates, including a Mar. 11 children's mat. in Florence, Ala., and Mar. 24-26 major perfs. of 4 new ballets, and an appearance in the Shakespeare Festival's "The Tempest" . . . Mar. 20 **Dayton Civic Ballet** performs with the Philharmonic Training Orch. Program includes the premiere of "Mnemosyne's Daughters," by co. dir. **Josephine Schwarz; Lillian Lanese Stapp** & **Robert Rodham** as guests.

Alan Banks, dir. of the **Brooklyn Civic Ballet,** has invited **Peter Deign** as guest-choreographer for the co's Mar. 19 program. Deign will contribute "Coppelia." Feb. 20 premieres of 3 new repertory works were given ("Spring Concerto," "Les Petits Riens" & "Bluebird" pas de deux) along with "L'Arlesienne Suite," introduced at a Dec. 26 perf. . . . Feb. 12 & 13 perfs. of **Ballet Borealis Co.** of St. Paul, Minn, were benefits for the Minn. Women's Club.

Feb. 3 a "Night of Ballet" had **Houston Foundation for Ballet** (dir. **Tatiana Semenova),** presented by Houston Symph. Society . . . **Bethlehem, Pa., Ballet's** annual perf. Feb. 6 had art. dir. **James Fender's** "Temple of Venus," "Shook Up" & "L'Esprit de Corps de Ballet" . . . **Austin, Tex., Ballet Society's** Feb. 20 eve. had "Banners" & "Encounter," new works by art. dir. **Barbara Carson,** & "Pas de Quatre" . . . Nassau had Feb. 18-21 perfs. by **Theatre Arts Ballet Co.** of Ft. Lauderdale . . . **St. Louis Civic Ballet** gave "Chopinana" & "Romanian Rhapsody" at Alton, Ill., Jr. Theatre . . . Regional Ballet-USA Ed. **Doris Hering** lectures Mar. 14-17 on the Conversations in the Arts series, organized by **Sandra Severo** in Detroit.

(See also News from Washington & Dallas.)

SCHOOL NEWS

AROUND NYC: **Steffi Nossen** Scholarship auditions are Mar. 18 at the Heathcote School, Scarsdale, NY. 11th & 12th grade modern dance students of Westchester County are eligible. Award is for further modern dance study at college level. Judges: **Walter Terry, Theodora Wiesner & Robert Cohan** . . . **School of Ballet Repertory's Workshop,** dir. **Thalia Mara & Arthur Mahoney,** gives a debut perf. Apr. 3, 4 PM, at the 92nd St. Y. New works by Mahoney: "Reverie" & "Le Devois;" other works: "Classroom Study," "Pas d'Adage," "Theme and Variations" & "Straussiana." Summer classes for teachers at the school are July 11-Aug. 19 . . . **Harry Asmus** is teaching ballet at the **June Taylor School.**

Applications are being accepted by the **School of American Ballet** in NYC and the **San Francisco Ballet School** for the regional scholarship program, made possible by a Ford Foundation grant. Winners will have a year of study at the NY or SF school and be considered for the corps of the **NYC Ballet** or the **SF Ballet.**

NYC MARCH CALENDAR

through March 6, **Piccolo Teatro di Milano;** City Center
Mar. 5, 6, **Jean Erdman & Co.;** Circle-in-the-Square; 2:30 (Mar. 5), 5:30 (Mar. 6)
Mar. 6, **Kevin Carlisle & Co.;** 92nd St. Y; 8:30
Mar. 11-13, **Murray Louis & Co.;** Henry St. Playhouse; 8:40
Mar. 12, **World Dance Festival;** McMillin Th.; 8:30
Mar. 13, **N. Y. Ballet Club** (Walter Terry, quest speaker); Acad. Ballet Perfection; 3:15
Mar. 13, **Contemporary Dance Productions;** 92nd St. Y; 5:00
Mar. 13, **"From Cakewalk to Cool"** (lecture-recital with Al Minns, Leon James; Marshall Stearns, narrator); New Dance Group Studio; 8:30
Mar. 18, **Fred Berk Dance Co.** (dances of Israel & Near East); Museum of Natural History; 8:30
Mar. 19, **Brooklyn Civic Ballet** ("Ballet for Young People"); Brooklyn Acad.; 3:00
Mar. 19, **Fred Berk Dance Co.** ("A Trip Around the World"); Brooklyn Museum; 3:00
Mar. 20, **Georgian State Dance Co.;** Metropolitan Opera House; 8:00
Mar. 23, **Merle Marsicano;** Hunter College Playhouse; 8:30
Mar. 27-30, **Georgian State Dance Co.;** Madison Square Garden; 8:30
Mar. 29-(tentatively) May 7, **New York City Ballet;** City Center

AROUND THE US: **Ted Shawn** has announced faculty for this summer's **Jacobs Pillow Dance Festival** at Lee, Mass., where the 9-wk courses begin June 27. Teaching ballet are **Alfredo Corvino & Margaret Craske;** modern, **Myra Kinch;** ethnic, **Indrani, Carola Goya & Matteo;** dance composition & music for dance, Myra Kinch & **Manuel Galea;** audio-visual aids, **Carol Lynn;** stagecraft workshop, **John Christian;** principles of movement, dance pedagogy, Ted Shawn. Choreographer-in-residence this year will be **Nel Roos** from Amsterdam. On the festival's final bill Miss Roos will stage a work with Pillow students.

Carmel, Calif., Ballet Summer School, dir. **Olga Fricker** and **Dudley & Joanne Nix,** is July 17-Aug. 13 . . . Stephens Coll., Columbia, Mo., has expanded its fine arts curriculum and now offers a BFA in dance. One arrangement provides for a degree after 3 years of college plus 2 summers at the **Perry-Mansfield School** at Steamboat Spgs., Colo. **Harriette Ann Gray** heads the Stephens dance dept. . . . Mar. 6 **Jack Stanly** gives a 1-day session in jazz, tap & musical comedy for teachers & students at the **Barbara Hyland Studios,** Waterbury, Conn. . . . **Allegro School of Ballet** in Chicago presented **Robert Lunnon's** "Snow Queen" Feb. 7.

This year is the 80th anniversary of the **Lee Kehl School,** Madison, Wis. . . . **Gertrude Lippincott** premieres "Capriccio," a new solo, gives a lecture-demonstration & teaches a master class at Memphis State U. Mar. 18 . . . **Vitale Fokine** is guest teacher for Boston's U's spring ballet semester. Ballet dept. is headed by **Esther Brooks** . . . **So. Conn. State Coll. Modern Dance Club,** dir. **Billie Barrow,** has Fri. eve. classes taught by **Mark Ryder** . . . Former **Metropolitan Opera Ballet** dancer **Janet Collins** choreographed the Manhattanville Coll. Feb. 26-28 prod. of "The Satin Slipper" . . . Sullins Coll. (Bristol, Va.) dance dept., headed by **Besa Sklarsky,** gives its annual Mardi Gras program Mar. 4. Over 20 dance students are graduated with Assoc. Fine Arts degrees yearly . . . **Betty Mae Harris** held her 4th annual dance workshop at her Boone, Ia., studio Jan. 17. Faculty: **Elisa Stigler & Gus Giordano** . . . Jan. 16 **Ballet Russe de Monte Carlo**

mat. in Denver was seen by 80 enthusiastic young pupils of **Elizabeth Tolerton.** Youngsters had traveled 210 miles from Cheyenne, Wyo., for the perf.

HERE & THERE

CORRECTION: It should have been "Persephone Ascending" (not Penelope) in the title of one of the works by **Pearl Lang** referred to on p. 39 of the Feb. issue.

State Legislatures are again in session, and no doubt bills to regulate dance studios will crop up. Most will probably be absurdly restrictive and show scant understanding of the profession. The **Nat'l Council of Dance Teacher Ogns.** & the **US Ballroom Council** have not advocated the introduction of legislation, but have prepared a list of points felt to be desirable for the use of teachers faced with the necessity of opposing unwise bills. A copy of these points is obtainable from **Dance Magazine.**

BOOKS: "Playtime in Song," by Gladys Pitcher, has a series of dance & play patterns, with musical and Labanotation scores, published by the Music Publishers Holding Corp. . . . An anthology, "The Jewish Dance," includes articles by **Inbal's** dir. **Sara Levi-Tanai, Ann Halprin, Fred Berk, Dvora Lapson & Benjamin Zemach,** is sponsored by the Zionist Youth Council and published by Exposition Press, NYC . . . "Chinese Health Exercises," by **Sophia Delza,** has a fall '60 release by David McKay Publ. Co. . . . In **Olga Maynard's** "The American Ballet," published by Macrae Smith, Phila., acknowledgment is made of aid from Dance Mag's **William Como.**

ASSOCIATION NEWS & TEACHER MEETINGS

Dance Masters of America's Calif. Club 13 has a 1-day convention Mar. 6 at the Sir Francis Drake Hotel in S.F. Faculty: **Charley & Margaret Baker, Rob Barran, William D'Albrew, Mona Frances, Johnny & Virginia Soiu** . . . **Penna. Assn. of Dance Teachers (DMA)** meets Mar. 6 at the YMCA in Phila. Faculty: **Ken Phifer, Emma McGinniss, Penny Davis, Larry Stevens, Gerald Cummins.**

Next session of **Dance Educators of Amer.** is Mar. 27 at the Waldorf-Astoria in NYC. Faculty: **Nathalie Branitzka, Barbara Hyland, Eugene (Luigi) Louis, Sandy Simpson, Basil Valvasori, Joseph Case, Vic Wilson, Bill De Formato.**

Summer dates are set for the Conservatoires of the **Nat'l Assn. of Dance & Affiliated Artists:** June 4-9, Houston, Rice Hotel; July 11-17, Chicago, Congress Hotel; July 18-24, Chicago, Sherman Hotel; July 27-Aug. 3, NYC, Hotel Roosevelt. Concurrent with Conservatoires in each city will be Junior Seminars for students 12 yrs. and up, and Novice Seminars, for students aged 9-11.

9th annual convention of the **Midwest Dance Assn.** is July 5-10 at the Broadview Hotel, Wichita, Kans. . . . There are 2 **Hinote Dance Festivals** this summer: June 19, 20 & 21 in Flint, Mich., and June 24, 25 & 26 in Oklahoma City. Faculty thus far: **Eddie Roberts, Al Gilbert, Gus Giordano** . . . **Nat'l Academy of Ballet's** summer course in NYC is July 11-Aug. 19 . . . **Dance Masters of Wisconsin** met Feb. 21 at the **Adele Artinian Studio** in Milwaukee. Faculty: **June Reid, Billy Muller, Marion Harvey, Shirley Van, Al Mueller, Julia Kuhlig, Arthur Knapp.**

Cecchetti Council of America's 1960 officers VP; **Leona Lucas,** 2nd VP; **Jack Bickle,** 3rd VP; **Sylvia Hamer,** Treas.; **Jane Caryl Miller,** Corres. Sec'y.; **Enid Ricardeau,** Rec. Sec'y.; **Virgiline Simmons,** Registrar; **Chula Morrow,** Librarian; **Phyllis Peterson Thorn,** W. Mich. Rep.; **Olga Fricker,** W. Coast Rep.; **Gertrude Edwards Jory,** Prin.; **Mary Ellen Cooper,** Gen. Bd. Chairman; **Betty Bandyk,** Jr. Branch Chairman. A Refresher Course is being held Mar. 6 at the Park Shelton in Detroit . . . CCA's Midwest Committee holds graded student exams Mar. 27 in Chicago. Info: **June Reid,** 1330 Webford Ave., Des Plaines, Ill. . . . CCA has revised their syllabi for Grades I-IV. Those who have purchased the Cecchetti **Stepping Tones Records** may obtain these revisions free, either from Stepping Tones or their local distributor.

Two representatives of the **Royal Academy of Dancing** are due in the US: **Peggy Whitely,** for Ballet in Education Children's Exams, in Calif. and the Eastern states, April & May; **Louise Browne,** to give Major Exams for students training for professional stage or to teach, in Calif., May 30-June 14. Organizers: **Mary Conmee,** 6057 Harwood Ave., Oakland (for No. Calif.), **Audrey Share,** 1122 E. Wardlow Rd., Long Beach (for So. Calif.), **Doreen Scouler,** 152 Roxborough Dr., Apt. 3, Toronto 5, Canada (for Eastern states).

CHICAGO NEWS

Chicago has been very Spanish-minded lately. **Pepita Sarazena & Jose Luis Rodriguez,** recent Spanish arrivals, dance pure Flamenco at the new Gitana . . . **Jose Greco's** Jan. 31 Opera House engagement was a solid sell-out and the greatest no. of would-be ticket buyers in history of that house were turned away. Co. is more Spanish than previously, with only 1 American-born dancer, **Lupe del Rio.** Newcomer **Pepita Arco,** a 16-yr-old hoyden, was especially popular among the new artists . . . **Lola Montes & Her Spanish Ballet** were in Des Plaines, Ill., Feb. 7 with a good show that was very well received. Miss Montes focuses attention on Spanish dances for women (contrary to recent trends with Spanish co's featuring men & flamenco), and she & the 3 pretty girls in her co. dance with infinite grace. Program included a few Flamenco no's but colorful regional & classical ones formed the majority . . . **Roberto Iglesias & His Ballet Espanol,** scheduled for the Opera House Feb. 14, promised to be a sellout.

A cavalcade of cars drove from Chicago to Niles, Mich., for the **Ruth Page Chicago Opera Ballet** perf. Jan. 24. There was novelty in seeing **Melissa Hayden & Kenneth Johnson** in "Camille" roles done last year by **Marjorie Tallchief & George Skibine,** and **John Kriza** as Danilo in "The Merry Widow." Added items were Skibine's "Idylle" & a pas de deux from **Charles Bockman's** "The Theme," danced by **Patricia Klekovic** & Johnson. . . . Lora Aborn is score composer for **Walter Camryn's** new "In My Landscape," on the Seven Ages of Man theme, with words by Gertrude Stein. It will be shown in early spring . . . Dan Tucker, Chicago American music critic, has written music for "Hopscotch," choreographed for **Ballet Guild of Chicago** by **Eric Braun & Phyllis Sabold.**

ON TOUR MARCH 10-APRIL 10

(For March 1-9, see February issue.)

Ballet Russe de Monte Carlo: Mar. 10, Austin; 12 (mat & eve), 13 (mat), Houston; 15, Hattiesburg, Miss.; 18-19, Miami; 20, Miami Beach; 21, Fort Lauderdale; 22, Sarasota, Fla.; 23, Daytona Beach; 24, Albany, Ga.; 28, Portsmouth, Va., 29, Norfolk; 31, April 1, Wilmington; 2 (mat & eve), Newark; 4, Atlantic City; 7, Syracuse, N.Y.; 8, Worcester, Mass.; 9, Providence, R.I.

Chicago Opera Ballet: Mar. 10, Birmingham; 11, Columbus, Miss.; 13 (mat), New Orleans; 14, Alexandria, La.; 15, Lake Charles, La.; 16, Lafayette, La.; 17, Beaumont, Tex.; 18, Galveston; 19, Houston; 21, Corpus Christi, Tex.; 22, Austin; 23, Abilene; 25, Marshall, Tex.; 26, Little Rock; 27 (mat), Memphis; 28, Paducah, Ky.; 29, Owensboro, Ky.; 30, St. Louis; 31, Burlington, Iowa; April 1, Lincoln, Ill.; 5, Battle Creek; 7, Shorewood, Wis.

National Ballet of Canada: Mar. 10, Green Bay; 13, Wauwatosa, Wis.; 17-18, Lafayette, Ind.; 19, Louisville; 22, Brambling, La.; 23, Ruston, La.; 24, Houston; 26, Tuldon, Okla.; 27, Wichita; 28, Lincoln, Nebr.; 30, Cedar Falls, Iowa; April 1-2, Kansas City; 4, Lawrence, Ka.; 5, Topeka, Ka.

Jose Greco & Co.: Mar. 9-10, Houston; 11 (mat & eve), Austin; 12, San Antonio; 14, Natchitoches, La.; 15, Denison, Tex.; 16, Fayetteville, Ark.; 18, Nashville; 19, Atlanta; 22, Panama City, Fla.; 23, Tallahassee; 24, Sanford, Fla.; 25-26, Miami; 29, Columbia, S.C.; 30, Cullowhee, N.C.; 31, Raleigh, N.C.; April 1 (mat & eve), Camp LeJeune, N.C.; 2, Washington, D.C.; 3 (mat), Baltimore, Md.

American Center Ballet Co. (Joffrey): Mar. 10, Butte; 11, Helena; 12, Missoula, Mont.; 14, Beaverton, Ore.; Salem, Ore.; 17, Reno; 18, Sacramento; 20, San Francisco; 21, Taft, Calif.; 22, Hollywood; 23, Monrovia, Calif.; 24, Garden Grove, Calif.; 25, Riverside, Calif.; 26, Los Angeles.

Piccolo Teatro di Milano: Mar. 10, Princeton; 11-13, Cambridge; 15-20, Detroit; 22-27, Montreal; 29-April 2, Toronto; April 5-17, Chicago.

Georgian State Dance Co.: April 1-2, Boston; 6-7, Cleveland; 8, 9, 10 (mat), Detroit.

Ximenez-Vargas Ballet Espanol: Mar. 18, Syracuse Univ., N.Y.; 26, Philadelphia.

Andre Eglevsky Petit Ballet: Mar. 10, El Centro; 12, Douglas, Ariz.; 14, Graham, Tex.; 15, Arlington, Tex.; 16, Brownsville, Tex.; 17, McAllen, Tex.; 19, Ft. Smith, Ark.; 21, Newport, Ark.; 23, Laurel, Miss.; April 8, Dunkalk, Md.

Jose Limon & Co.: Mar. 19, 20 (mat), Boston.

Louis Johnson Dance Co.: Mar. 10, Mobile; 16, Cleveland; 17, Buffalo; 19, Baltimore; 21, Boston.

Jean-Leon Destine & Co.: Mar. 26, Princeton.

Dance Drama Co.: Mar. 18, Ripon, Wis.; 19, Madison; 20 (with Daniel Nagrin), Culver Military Acad.; Culver, Ind.; 21, Gallipolis, Ohio; 22, Morehead, Ky.; 24, New Bloomfield, Pa.; 25, Baltimore.

Daniel Nagrin: Mar. 15, St. Mary College, Xavier, Ka.; 17, Iowa State College, Ames; 20 (with Dance Drama Co.), Culver Military Acad., Culver, Ind.; 23, Mt. Mary College, Milwaukee; 24, College of St. Benedict, St. Joseph, Minn.; 26, Providence, R. I.; 31, Univ. of Florida, Gainesville.

Murray Louis & Co.: April 2, Detroit.

Jean Erdman: Mar. 30, College of St. Rose, Albany, N.Y.; 31, Belhaven College, Jackson, Miss.; April 4, Univ. of Arkansas, Fayetteville; 6, Xavier Univ. of Louisiana, New Orleans; 7-8, Dillard Univ., New Orleans.

Frances Alenikoff's Aviv Th. of Dance & Song: Mar. 10, Columbia, Mo.; 15, Warrensburg, Mo.; 27, Worcester, Mass.

Goya & Matteo: Mar. 11, Montevallo, Ala.; 16, Palm Beach; 21, Harriman, Tenn.; 24, Severna Park, Md.; 25, Harrisonburg, Va.; 29, Harrisburg, Pa.; 31, Beverly-Salem, Mass.; April 2, Darien, Conn.

Rod Strong Dance Quartette: Mar. 10, Cody, Wyo.; 16, West Liberty, W. Va.; 23, Erie; 25, Cleveland; 28, Olean, N.Y.

Merry-Go-Rounders: Mar. 12, Summit, N.J.; 19, Merrick, L. I., N.Y.; April 3, Newark.

Anne Wilson ("The Ballet Story"): April 4, Great Neck, N.Y.

Sophia Delza: Mar. 24-25, Univ. of California, Berkeley.

Lippincott-Moulton Dance Duo: Mar. 16, Northern State Teachers College, Aberdeen, S. D.

Chicago Dance Council was to present dances of 4 nations Feb. 14 at Thorne Hall. Participating groups: Japanese dancers, **Lithuanian Ateitis group, Norwegian Leikarrigen Heimhug** & Scottish dancers dir. by **Margaret Baikie MacDonald** . . . **Richard Ellis' Illinois Ballet** canceled its Jan. perfs. and was to dance Feb. 14 in the St. Alphonsus with **Ruth Ann Koesun** & Eric Braun as guests in "Facade." Miss Koesun was also to be seen in "This Persistent Image," by **Dom Orejudes.** Other principals: **Bennie Black, Alexandra Nadal, Ronald Colton, Gildo de Nunzio & Hy Somers** . . . **Gus Giordano** has recorded "Jazz Dance

(Continued on Page 79)

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RECORDS FOR DANCE

BY ROSALYN KROKOVER

There is something special for almost everyone this month—those interested in the moderns, ethnic music, early dance forms and the ballet.

Most unusual is a 10-inch disc (Odéon OD 1023) that contains eight dances from the repertoire of the great Argentina, who died in 1936. For the first time an LP recording of her inimitable castanet playing has been made available. This disc is a transfer from a master that was made in Spain, probably in the early Thirties.

While the recording is far from the last word in high fidelity, more than enough of Argintina's artistry comes through for an idea of what her playing was all about. Rhythmic perfection, glorious nuance and tremendous dynamic range are all there.

One regret is that this disc does not contain a *zapateado* or two. Are there any examples of that phase of her art in the vaults?

An oddity for the ballet-minded, which should also be of special interest to the choreographers of semi-professional groups, is music from Joseph Bayer's *Die Puppenfee* (The Fairy Doll) (Epic LC 3637, monophonic; BC 1055, stereophonic). Bayer (1852-1913) was a Viennese violinist, conductor and composer who excelled in the field of ballet. Of his many ballets it was *Die Puppenfee* that had the greatest success. It dealt with bringing dolls in a toy shop to life.

The ballet was done in St. Petersburg, as well as Vienna, and was later revived by Pavlova and became a popular piece in her repertoire. (This was the forerunner of the Diaghilev version, *Boutique Fantastique*, choreographed by Massine to music of Rossini, arranged by Respighi.

The music by Bayer is of the late 19th Century. It is melodic, graceful, uncomplicated, with a dash of Viennese charm. This suite of dances lasts about twenty minutes, and there is sufficient music upon which to build a ballet. It is ably conducted by Paul Walter and played by the Vienna Symphony Orchestra. Also on the disc are some excerpts from *Giselle* and the *Dance of the Hours* from *La Giaconda*. A new complete *Sleeping Beauty* has been released (London CSA-2304, stereophonic; monophonic to be released). This three-disc set is played by L'Orchestre de la Suisse Romande, conducted by Ansermet. Except for the 2nd act *Entr'acte* and the *Sapphire Variation*, it is complete.

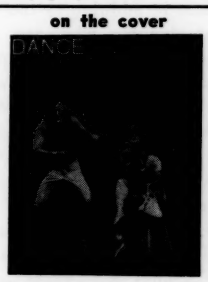
Ansermet is in no hurry. His tempos are leisurely, and he treats the music with warmth and affection. No nervous tension here. For those who do not own the Dorati set (Mercury OL 3-103), this is the one to get. The others in the catalogue, though listed as complete, are 2-disc sets and have many more cuts.

The New York City Ballet Orchestra has made a record of Bizet's *Symphony in C* and Gounod's *Symphony in D*, under the direction of Robert Irving (Kapp KCL-9039, monophonic; KC-9039-S, stereophonic). New York City Ballet fans have the advantage here of getting the two particular symphonies on one disc with authoritative interpretations in relation to Balanchine's choreography.

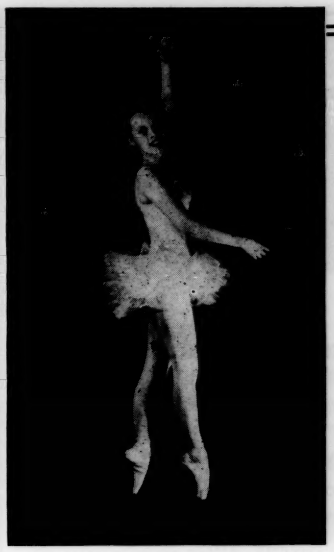
A new recording of a work from Martha Graham's repertoire has been issued recently. It is Samuel Barber's *Medea*, played by the Eastman Rochester Symphony under the direction of Howard Hanson (Mercury MG 50224, monophonic; SR 90224, stereophonic). This work was first performed under the title of *The Serpent Heart* and, later, *Cave of the Heart*. There is so little music from the Graham works with up-to-date recorded sound that this is good news. Barber's *Capricorn Concerto* completes the disc.

For the specialist in early dance forms, here is a gem: The Festive Pipes (Kapp KCL-9034, monophonic; KC-9034-S, stereophonic). This includes five centuries of dance music for recorders. The music ranges from 13th-Century English and French dances to 18th-Century English. In between there are Spanish, Italian, and even a suite of five-part dances by German organist Samuel Scheidt.. Everything is beautifully played and recorded.

on the cover



With the presentation of "The Concert" on the Feb. 21 Ed Sullivan Show, all but "Moves" of Robbins' Ballets: U.S.A. current program has been seen by U.S. television audiences. Our cover, from "The Concert," shows The Husband (Todd Bolender) finding that the knife which has repeatedly managed to elude The Wife (Patricia Dunn) works all too well on himself. For story and more photos, see pp. 33-35.



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PRACTICALLY SPEAKING

BY DOROTHY N. S. RUSSELL

Radio City Music Hall, which sounds so stand-offish because of its glamour, actually holds regular weekly auditions and often has openings in the ballet corps. Some summer replacements are always taken on and others hired when the temporary student summer element scatters. Choreo-director Margaret Sande's assistant, Miss Bettina Rosay, advises that corps auditions are held every Tuesday at 3:30 p.m., except the Tuesday preceding any new production. Hall dancers must join AGVA, which guarantees them at least the minimum wage. Girls must be very strong on point, since the stage show plays several daily performances.

Margaret Sande

Russell Markert

The famous Rockette precision line founded by Russell Markert (who directs and often produces, the entire Hall stage show) offers opportunities to the less classical-minded dancer. Mr. Markert and associate Emily Sherman require from their dancers a ballet foundation plus modern jazz, in addition to the tap. They also want dancers who are extremely limber, very quick at picking up routines, very attractive with good face and figure and "nice long legs." Girls should be 5'5" to 5' 8" and quite young (minimum age 16, preferred age 18 to ensure some years of work with group). Mr. Markert advises that no regular auditions are held, but that dancers who are sure they answer specifications stated above may contact him. They should, in addition to this date, give a permanent address, state years of training, and enclose pix of face and figure. Mr. Markert estimates that, drawing on mail applications, he holds at least six auditions a year. The waiting period between an application and the time when a group may be called to audition averages about two months.

Out-of-town dancers are especially

warned to consider closely whether they really "fill the bill" before making a long trip up for a call. When the dancer appears satisfactory, she is given a short working out period — about six hours spread over two rehearsals — to "work behind" the regular girls, for which she receives an hourly wage. If the candidate further succeeds she is hired on a temporary basis until she proves equal to all of the work. In some cases, Mr. Markert will have no immediate opening. Then he advises the dancer to accept other employment, but keeps her name on a list. In this event, he likes to be kept informed of changes in address so he can maintain an up-to-date file and reach dancers when openings occur.

A little known advantage of the Hall is that it offers yearly employee scholarships. These usually involve aid grants or one year's free tuition at a school of the winner's choice, with winners eligible to compete again following year. Scholarship applications are accepted each year for the next up to Jan. 15, winners announced May 15.

While out-of-town dancers dream of NYC, plenty of Gotham's hoofers are heady for "the road." Since off-Broadway doesn't supply the coveted Equity or AGVA memberships, summer stock is the would-be pro's short road to a union card. It's also the pro's bread and butter in the slack season. Union stock pays fairly well (average $75-$90), supplies an extensive repertoire of B'way "oldies" on

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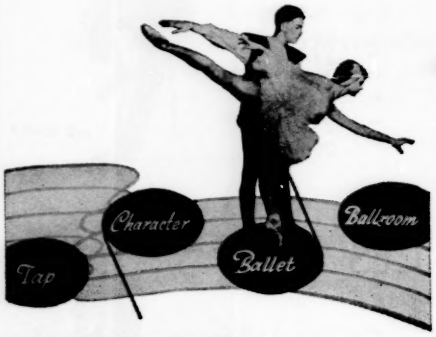

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PRACTICAL *(Cont'd from Page 13)*

which to sharpen feet for the future. It gives dancers a chance to work out with B'way choreos, or those in the making, whom they'll surely meet again.

Don Sky, out of Hollywood (*A Star Is Born* and other Garland vehicles), is a choreo. who likes to have lots of dancers on file, and is active year round, in and out-of-town. Stockwise, Mr. Sky has regular projects which he undertakes as other commitments permit. Last year, he called on dancers for a winter season with a Vickie Crandall unit in the Bahamas where he restaged musicals like *King and I, Guys And Dolls, Student Prince, The Merry Widow.* Later he staged ten shows at Brunswick Summer Playhouse, Bowden College campus, Maine, keeping several Equity dancers active through September.

Unable always to plan early auditions, Mr. Sky prefers to draw on dancers whose applications he has previously received. These should be exceedingly versatile, with ballet foundation a "must" (may need point), plus jazz, tap, character and as many other varieties of dancing as

Myra Kinch

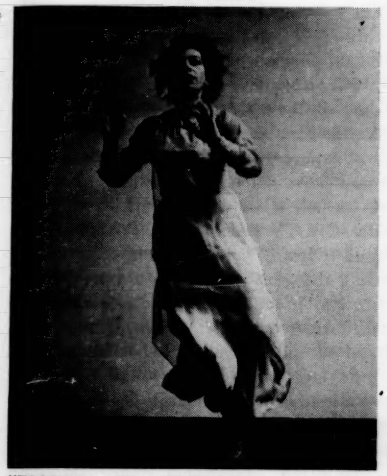
Don Sky

may be found in one dancer. Rather than pure technique, the quality Mr. Sky principally looks for is "freshness — a star quality — somebody who is able to hold the stage." This applies even to ensemble dancers, for each of whom he seeks to choreograph as an individual. Mail pix and credits to Mr. Sky at 341 W. 45 St., Apt. 112, NYC. Out-of-town dancers stopping over in NYC may call him after noon at CI 6-0680, ext. 112, or leave a message.

Myra Kinch has, for eleven years past, done the choreog. for a non-Equity paying summer project which she describes as "a good first" for dancers proficient in modern and ballet but lacking performance credits and experience. Miss Kinch auditions the weekend before Easter week, in Williamsburg, Va., for dancers to appear in the Paul Green life-of-Jefferson play, *The Common Glory.* This year's auditions are skedded for Sat., April 9, and Sun., April 10; out-of-town dancers should plan to spend weekend in Va. Ten girl dancers and ten boys are sought, of whom

one girl and two boys must be of solo calibre. Girls need not speak lines, but all boys except soloists must also act and speak. All openings for girls are filled at the Va. auditions. Occasionally, a second audition is held later in New York for boys only. In rare cases where people who signed contracts drop out before beginning of rehearsals in June, replacements may be sought. The pay is $42.50 a week, dormitories available at low rate. All interested should address inquiries to "The Common Glory," Jamestown Corp., Williamstown, Va.

IN THE NEWS



"FIGURE OF MEMORY": Interesting concert performer Merle Marciano will perform this, other repertory works, and 4 new dances in her solo program, March 23, at Hunter Playhouse.

WHICH WAY UP?: Kevin Carlisle and co. present a concert at the 92nd St. Y, March 6. Guest artists will be the Bob Hamilton Trio, Mary Hinkson, Edward Villella and Carole Fields. Among the premieres will be a work entitled "AND . . ." In early Feb. Carlisle was in Mexico City staging dances for a prod. of "The Redhead," in which he appeared on B'way.

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LOOKING AT TELEVISION

WITH ANN BARZEL

After wasting himself on material-devouring shows for several years, Ray Bolger came up with memorable old dances for his most laudable appearance to date. On the Bell Telephone Hour of Jan. 29, after an idle threat to create a ballet on Hamlet's to-be-or-not-to-be soliloquy, he conceded to the public's desire to see him in the image it holds. He was the loose-limbed, lovable lord of antics as he loped through bits from *Slaughter on Tenth Avenue* and the "Scarecrow Dance" from *The Wizard of Oz*. His "Old Soft Shoe" stirred pleasant memories, although poorly planned sound pick-up brought in only the orchestral accompaniment, losing the taps. Bolger also did 3 agreeable new dances. With Tad Tadlock he pranced to "You're a Builder-Upper." He whirled a blonde through "There's a Small Hotel" and kidded a brunette in a comic routine to "Everything I've Got Belongs to You."

Marge and Gower Champion were enchanting on Bell Telephone's Jan. 15 show. They danced a suite of children's games and nursery rhymes with the aid of a group. The recurring theme was "Twinkle Twinkle Little Star," and it wove together episodes about Mary and her Little Lamb, a game of hopscotch, Little Sally Water and "What Can the Matter Be?" The Champions have danced this before, and will, we hope, again. It is a lovely ballet that flies by too swiftly. It is the sort of thing that should be in the repertoire of performers given to repetitions—perhaps in a ballet company.

Another installment from Jerome Robbins' *N. Y. Export: Opus Jazz* was shown on the Ed Sullivan Show of Jan. 17, and again a climate of exhilaration was created by the texture and tenor of the choreography and the quality of the dancers. This time it was the Theme, Variations and Fugue of the ballet that were danced. The camera work was planned to emphasize that this is a work for a theatre stage. Although there were a few overhead shots, one was not conscious of squeezing a bit of drama from an unusual angle.

The same Sullivan program, which was geared to jazz, included tap dancer Little Buck, a frenetic chap who worked himself into a tornado. One remembers most that he stomped out volleys of rhythm on a drum and flung himself to the floor landing in splits.

On the Jan. 24 show Sullivan finally showed the long-promised tape of the Takarazuka girls. This retrospective view showed how completely charming these Japanese girls are. One did miss the radiant color of their live show, but let's face it—television color is very fine, but it never presents a dancer (or singer or actor) in the full-blown verisimilitude showered on tomatoes or fried eggs in the commercials.

Although CBS' Fabulous Fifties hour on Jan. 31 was dedicated to reminiscing, the main dance offering was a Danny Daniels invention for this show. Re the decade's social dances, Dick Van Dyke went through a succession of dancing lessons on the mambo, cha-cha-cha, etc. Clowning Maria Karnilova was the most hilarious part of the proceedings that ended with wallflower Van Dyke merging with the wallpaper. One of the most humorous and most imaginative items on the Fabulous Fifties show was a series of spoofs of the decade's TV commercials. Spanish dancer Luis Olivares added a funny bit in kidding the glorification of Revlon's passionate red products that he has participated in. Understandably, many of the events and accomplishments of the '50s were not even mentioned, but one had hoped that so significant a cultural development as the NYC Ballet would be represented.

Communities throughout America are seeing the educational dance series "A Time To Dance." In Chicago the first program was shown on WTTW on Feb. 8, and it fell below expectations. Martha Myers, who arranged the course, speaks the narration charmingly, but what she

Choreographer Bill Foster prepares his dancers for one of the weekly Pat Boone Chevy Shows, ABC-TV. A Feb. highlight was an all-Japanese show on the 18th. This month the co. jets to Europe for several April filmings. Foster also choreos. Feb. 29 NBC spectacular, "Paris A La Mode," presenting latest French couturier fashions.

United Press Int'l

had to say at the first session was trivial, trite and faulty in scholarship. I am aware that a program for the masses must start with the premise that nobody knows anything about dance (and perusing recent reference books I am beginning to think that applies to upper-echelon "authorities" too). The program started with the usual flimsy phrases about dance's primitive beginnings, its sojourn in Egypt, its forms in Africa and Bali. Basque and Flamenco dances were absorbing as illustrations of dance, but the essence of what they are was left unsaid. Roberto Ximenez, Manolo Vargas and Maria Alba dancing with Flamenco fury were the best part of the half hour.

Miss Myers' commentary on ballet was right out of the sermons of the dedicated minions of the gymnasiums of the '30s. It was the old line about ballet being the echo of an outworn aristocracy, and modern dance being the art of the free and the brave. Melissa Hayden and Jacques d'Amboise in simplified costumes of the 16th century (or was it the 17th?) were shown bowing and scraping in a court dance supposed to be an example of the origin of ballet. The two danced behind a pillar and emerged respectively in tutu and tights. They proceeded with Balanchine's pas de deux from *The Nutcracker*, offered as an example of aristocratic ballet. Miss Myers missed the obvious chance to point out the form of a classical pas de deux. More important, Balanchine's inventive divertissement with its hurried, brisk steps is not a good illustration of the classical ballet that descended from court dances. A dance with *terre à terre* steps would have been more to the point, though the point itself is questionable. Hayden and d'Amboise are exciting dancers rather than classical stylists. D'Amboise, particularly, looked like anything but a purveyor of courtliness.

The freedom of modern times, shown in the free movements that according to Miss Myers are the province of modern dance, was illustrated by Daniel Nagrin dancing his *Strange Hero*. His movements were more "disturbed" than free, but even if he didn't prove the point it was an exciting dance by an excellent dancer. . . . On the credit side of the program is the fact that it presented more dancing than talking, and, with the ice broken, viewers will come back for what surely must be better chapters.

Dinah Shore has been featuring educational dance on a homey level. On Jan. 10 and again on Jan. 31, she had a group

(Continued on Page 72)

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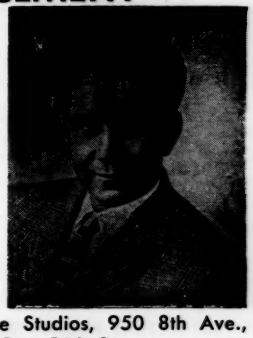

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REVIEWS

Reviewed by Doris Hering: New York City Ballet (2 premieres); Henry St. Playhouse Dance Co. in "Totem"

Reviewed by Selma Jeanne Cohen: Paul Draper; Jose Greco & Co.; Ann Vachon, James Payton, Jane Laughlin; Alvin Ailey & Co.

New York City Ballet
Two premieres
New York City Center
January 20 and February 5, 1960

If one is to judge from the two final premieres (*Panamerica* and *Theme and Variations*), the New York City Ballet closed its mid-winter season rather unprepossessingly.

How intriguing the plan for *Panamerica* seemed on paper! There were to be eight ballets to music by contemporary Pan American composers. Five choreographers would be represented, with Balanchine bearing a triple assignment. This exotic exursion was to last an entire evening.

But something atrophied between the plan and the visualization. That something was inspiration. Most of the music seemed politely academic. Much of the choreography veered between symmetric formality and unreasoned distortion. The costumes, largely by Esteban Frances, seemed forced in color and line. And the scenic punctuation by David Hays was sometimes evocative, sometimes an inconclusive effort to translate the needs of the individual choreographer.

The most assured of the offerings was John Taras' *Variaciones Concertantes* (to a score by Argentinian composer Alberto Ginastera). If the Marquise de Sévigné or Madame de Lafayette had rewritten a Garcia Lorca play according to her own temperament, the result might have been similar to *Variaciones Concertantes*. In it were the Lorca-like themes of love overshadowed by jealousy and innocence ensnared by social censure. But the redolence of earth and the heaviness of fate were missing. Instead, it was a French salon treatment of a Spanish theme. And this was unfortunate. For with a bit more authenticity of character it could have been a moving work, rather than a polished one.

As the lover, Edward Villella was turbulent and boyish. As the jealous female, Patricia Wilde achieved an air of implacable authority. But it was Violette Verdy, as the young girl, who seemed to find the nuance potentially lurking in the

Edward Villella is seen here in some of his many new roles with NYC Ballet. Top right: with Patricia Wilde in Balanchine's "Preludios Par Percusion." Far right: with Violette Verdy in John Taras' "Variaciones Concertantes" (both from PANAMERICA). Bottom right: with Allegra Kent in "Pas de Trois" (Glinka). Far right: with Diana Adams in the title role of Balanchine's "The Prodigal Son," Villella's first dramatic role. Photos by Fred Fehl.

entire work.

Too often one forgets that dance, like any other art form, is an instrument of search. And so it was heartening that Jacques d'Amboise should instinctively have used the dance as such an instrument. This was his first work. It was called *Sinfonia No. 2 for String Orchestra, 2nd movement* (by Hector Tosar of Uruguay).

It was a liebestod-in-reverse. In an atmosphere both dreamlike and tersely real, it depicted love trying fruitlessly to triumph over death.

A man (Mr. d'Amboise) crouched half clad on the ground. Nearby there floated a flimsy window. Suddenly the environment changed. Skeletons leered at him out of the dark. He writhed in torment. An anonymous figure put a shirt on him. More figures, grey and lumpy, snatched at him and constantly engulfed him.

An alien small figure caught his eye and heart. Trying to clutch her to him and protect her from the others, he incessantly found her slipping oyster-like from his grasp. She seemed a fleeting bright hope, but brightness turned backward. Where her face had been there appeared long black hair. And the back of her head became the face of death. Forsaken, the man slowly sank into the murk.

Although Mr. d'Amboise revealed his theme more in mimetic terms than in dance, one feels reluctant to carp. For he has begun his choreographic career with an honest statement. What more can one ask?

George Balanchine contributed two group works and a pas de deux. Only the latter had a measure of spontaneity.

Composed to Luis Escobar's *Preludios para Percusion*, the work had the duality of style characteristic of Balanchine at his most chic. It was as though he had composed a classic pas de deux for his dancers (Patricia Wilde and Edward Villella) and then set them down in the center of a Columbian market place. Soon the opening phrases achieved a rolling under-gait. An Indian shyness set in as they danced in unison side by side or chastely linked arms. And there were other primitive touches—the arms held forward in parallel line; the fists clenched; a kneeling, head to one side, arms up, elbows bent. Yet these were all lightly confined within the classic framework.

Balanchine's *Sinfonia No. 5 for String Orchestra* (Carlos Chavez of Mexico) seemed like a pastiche of his *Opus 34* and *Metamorphoses*. Diana Adams (looking especially leggy in Karinska-designed black tights and black velvet trunks), Nicholas Magallanes, and Francisco Moncion scrimmaged and serpentined. Every so often, Miss Adams was held, legs spread wide, toward the audience. And at one point, a group of male dancers slid along the floor on their derrieres, intermittently spreading their legs. Still on the floor, they encircled Miss Adams and reached toward her, curling their fingers greedily. The dance ended on a more conventional note, but its pervading atmosphere was one of coldly deliberate eroticism.

Balanchine's concluding work, *Danzas Sinfonicas* (Julian Orbon of Cuba) had a high-kicking superficiality — with the exception of a pas de deux for Maria Tallchief and Conrad Ludlow. Here was a sense of "raffiné" playfulness accentuated by a newly poetic dimension in Miss Tallchief's dancing.

New to the New York City Ballet roster of choreographers was Mexican-trained Gloria Contreras, who staged *Serenata Concertante, 2nd, 3rd, and 4th movements* (Juan Orrego Salas of Chile) and *Ocho por Radio* (Silvestre Revueltas of Mexico). We preferred the latter, with its doll-like urchines strutting and scampering and playing at street musicians.

The first work lacked a definite dynamic shape. The group passages, as well as the pas de deux for Jonathan Watts and Allegra Kent, seemed in conflict between the formal influence of Balanchine and a more relaxed Spanish popular style. It is the kind of work that might have achieved more unity had it first been tried out in some sort of workshop.

And surely Francisco Moncion's *Choros No. 7* (Brazil's Heitor Villa-Lobos) would have emerged less artificial had it been shown first in a workshop context. The ballet was a patchwork of styles, beginning with a wispy upstage procession (complete with floating streamers) and then progressing to an insectine passage with the boys on their knees in a crawling position and the girls lying on the boys' backs, legs drawn up. There followed an energetic ballabile and a return to the crawling motif.

Since 1947, Ballet Theatre has used Balanchine's *Theme and Variations* as a gracious program opener. Its Slavic pomp

(Continued on Page 69)

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An informant with a long memory testifies to the famous fragile, ethereal quality of Anna Pavlova. Years ago in St. Louis, at a post-performance reception, the ballerina, hearing someone play Chopin on the piano, was inspired to shed her shoes to do a little dance. Only there wasn't quite enough room. Casually, and with the strength of two men and a boy, she moved out of her way a 24-foot refectory table.

There comes a time, at even the most agreeable of parties, when enough's enough, and a deft expert at breaking things up at the right moment is Ruth St. Denis. At her own 80th birthday festivities in the Graham studio (see p. 39), Miss Ruth summoned Ted Shawn and instructed him as follows: "Now you go and get Martha and tell her to come here and tell me it's time for me to go home!"

The late Doris Humphrey's *Is Sex Necessary? or Why You Feel the Way You Do* was on the bill for Charles Weidman's February performances at the Henry St. Playhouse in NYC. In the program, Mr. Weidman wrote: *"Is Sex Necessary . . .* never realized a full production. Miss Humphrey's projected end to the work was to have been *The War Between Men and Women*. Having presented this a few years ago as a separate work, I am putting my 'War' as an end. Undoubtedly, her 'War' would have been much shorter."

Somehow the picture one remembers of Britain's very regal Queen Mary, late grandmother of Elizabeth, does not suggest anyone who ever took dancing lessons. But she indeed did. Knopf's new biography, by James Pope-Hennessy, tells about Mary's studies, *circa* 1877, with no less a teacher than Marie Taglioni. This was during the period when the celebrated Sylphide, after retiring from the stage, was making her living in London teaching, not ballet, but ballroom dance and its etiquette.

Jerome Robbins' *West Side Story*, in its early planning stage, had a title we'll bet most of you have forgotten about. It was first called *East Side Story*.

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Above: A crane dance, one of many fascinating dance rituals in "Masters of the Congo Jungle," an "inspired" film that explains "the secrets of living with nature."

DANCE IN THE MOVIES

"MASTERS OF THE CONGO JUNGLE"
"VISIT TO A SMALL PLANET"
"SOLOMON AND SHEBA"

BY ARTHUR KNIGHT

There have been, Lord help us, so many films about Africa since Martin and Osa Johnson first penetrated the Dark Continent that it would seem inconceivable that there could still be anything new or different left to be shown. A tree is a tree, a lion a lion, a jungle a jungle . . . Shoot it in Griffith Park. It is an attitude engendered by the hundreds of movies that have gone before, filmed records of safaris with native bearers and hokum melodramatics and manufactured thrills that strain both one's credulity and one's patience. Despite all previous disappointments and distress, however, this column recommends one more try. The film is *Masters of the Congo Jungle* (20th Century-Fox), and it was produced by veteran documentarian Henri Storck under the auspices of former King Leopold III of Belgium. Made for the Belgian International Scientific Foundation, in color and Cinema-Scope, it has more excitement, greater physical beauty, and a deeper significance than any travel or animal picture ever made. For the dance-minded, whether ethnographically or aesthetically oriented, there are additional rewards.

In a word, what M. Storck and his talented crew have captured in the equatorial jungles and verdant grasslands of the Belgian Congo is an inspired overview of a perfect balance and harmony between plant, animal, and human life —at least, so long as the humans are primitive enough, and wise enough, to let well enough alone. The tribesmen, it is abundantly clear, are perfectly adjusted to their harsh and frequently perilous environment. They know how to clothe themselves, house themselves, and feed themselves with what nature provides. They know when they can stay in the bounteous plains, and when it is time to move on. And from the animals they seem to have learned the one basic law of the jungle — not kill or be killed, but kill only when and if a killing is necessary for survival. The lions and the leopards, the lords of this teeming domain, are not the ruthless murderers of popular fiction or synthetic travelogues. They kill for food — and so, too, do the gnarled natives. Perhaps the most impressive sequence in the film is a purification ceremony, a sacred dance performed by an entire tribe in atonement for the needless, accidental killing of the scaly pangolin.

It is this aspect of *Masters of the Congo Jungle* that must, inevitably, fascinate the dance-oriented viewer. Not that native African dancers are any longer a novelty on our screens—nor, it must be admitted, are those shown here among the most

spectacular ever filmed. But for once the whirling, the rhythmic clapping of hands, the grotesque stamping, the lurid costumes and masks — all of these are related to their sources on the one hand, and to their purposes on the other. For these dances are more than shows, deeper than rituals. Cranes are seen in their awkward, angular courtship, then native girls performing the same steps in a dance that is at once a tribute to the birds and an expression of their own readiness to mate. In dances performed either before or after a hunt, pygmies frankly imitate the movements of their prey. It is a form of control, a projection of their need to succeed into a visible, tangible, malleable shape. Such a dance, they feel, offers them a measure of protection against the dangers that lurk on every side. For another tribe, the hardy hornbill is the symbol of survival; their most sacred dance not only involves the movements of the hornbill, but incorporates plumage and masks to transform the dancers into heroic versions of the bird itself.

"There is a secret understanding between man and beast," says Orson Welles, the narrator of this continuously absorbing film. After viewing it, one feels he has learned that secret. It is the secret of living with nature, of bending and adapting oneself to nature's inexorable laws without attempting to change her. It is a life of harmony — a harmony between man and beast and the wilderness. Dances, rites, and spells may placate the evil spirits, or induce the gods to bring forth rain or food or male children. But in the rhythm of life in the jungle, it is the jungle that has the final word. This truth the film states simply, earnestly, and with unsurpassable beauty.

Heller in Pink Tights (Paramount) is fortunately far less forbidding than its title, and far more rewarding than its simple-minded Western situations might suggest. There is the good guy (Anthony Quinn), the quick-tempered killer (Steve Forrest), and the indecisive object of their affections (Sophia Loren in a becoming blonde hair-do), along with assorted Indians, hired gunslingers, and the like. What sets this film apart is its carefully researched and seemingly authentic recreation of the popular theatre of the 1880s. For its center is a travelling show of that period, and its locale the series of guady saloons and opry houses scattered west of Cheyenne. Considerable footage is allocated to the presentation of a rehearsal of Offenbach's *La Belle Hélène* and a performance of that blood-and-thunder epic, *Mazeppa*. George Cukor, the director, has the good taste to offer them straight, without either adding to the hokum, playing them cute, or building them into ultra-lavish spectacles. There is fustian here, and a kind of grandeur too as the theatre of another era casts its magic — a magic heightened, incidentally, by the color artistry of George Hoyningen-Huene, who designed the production and supervised the photography.

Small reason to visit *Visit to a Small Planet* (Paramount) apart from a wildly funny beatnik sequence that serves to introduce a spirited, talented, and attractive new dance personality, Barbara Lawson. *Visit* has been completely remodelled since its Broadway debut to serve as a vehicle for Jerry Lewis — which means, of course, that everything in the film is subservient to his special brand of humor. Everything, that is, except Miss Lawson. Her piquant, gamine grace, clearly intended by Lewis as a foil for his jitterbug clowning, soars serenely above his frantic contortions. When she shadows him, she seems to articulate his loose-angled movements into neat, taut, precise patterns full of charm and whimsicality. And when she breaks loose from him, in a series of athletic spins and well-placed high kicks, she gives evidence of a delightful comic spirit all her own. Like Shirley MacLaine, whom she resembles both physically and spiritually, Barbara Lawson is a graduate of *The Pajama Game*. There is no reason to suppose that her future on the screen will not be as bright.

It has been a long time since we have seen an orgy on the screen to rival the "rites of supplication to the pagan god of love and fertility" performed by Gina Lollobrigida and some hundred and fifty scantily clad dancers in the epic *Solomon and Sheba* (United Artists). Not since the days of Albertina Rasch, in fact. As choreographed by Jaroslav Berger, ballet chief of the Berne State Theatre, it consists of some fairly primitive writhings by Lollobrigida (gold bra and peek-a-boo skirt) set against wild arm flings and leaping turns of the chorus (colored bandanas and jockey shorts for the men, diaphanous silks for the girls). The not-unexpected climax finds the boys pouncing rather decorously on the girls and bearing them triumphantly aloft into the bushes. It all smacks far more of the 1920s A.D. than 1000 B.C., as does Mario Nascimbene's raucous score. United Artists reputedly spent more than $100,000 for this sequence alone, and I strongly suspect they were short-changed. *THE END*

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BY EUGENE PALATSKY

The National Recreation Association is a privately endowed organization that works to bring pleasure and enrichment to communities, big and small, throughout the nation. Siebolt H. Frieswyk, the NRA's consultant on the performing arts, believes that with more and more time for leisure, young people should put it to intelligent use.

"One of our aims right now is to get dance — and all the arts — built into the social fabric of the community. Dance could and should play an important part in our expanding program of community arts education, offering classes, demonstrations, concerts, workshops, and programs combined with the other arts.

"However, the impetus must come from the professional," he emphasizes. "The recreation official has not necessarily been exposed to dance, and in any case rarely knows whom to go to. Teachers and those active in the field of dance must come to him. He will then give them the cooperation they need.

"Facilities are available," says Mr. Frieswyk. "Every city has dance pavilions or stadiums, outdoor or indoor theatres, gymnasium-auditoriums or specially surfaced areas, and often arenas lighted for night use. Community orchestras and amateur children's theatres are growing up everywhere. But dance teachers for the most part remain in their studios and take little interest in public programs.

"Perhaps it is because they are afraid — even though they themselves are paid for teaching NRA classes — that if dance instruction is available at very low or no cost to many people, they will thereby lose pupils and revenue, too. Actually experience proves that the opposite is true. As a result of exposure to dance in large groups, many students find that they want more individualized instruction and go to private studios."

There is some NRA dance activity on a public level already well in action. In a recent annual survey of the 3,000 recreation agencies throughout the country, dance and picnicking proved the most popular activities. "Dance and ballet" classes were reported from 240 units; 535 have folk dance sessions, 945 offer square dance, and 999 have social dancing.

The Oakland Recreation Department boasts an excellently thought-out modern dance curriculum with three part-time instructors under the supervision of a full-time modern dance specialist, Ann Halprin. Thirty-eight classes for students of all ages are held weekly.

Portland has an expanding dance program. The Chicago Park District Recreation Commission last summer sponsored a Pan-American Festival in Soldier's Field which included several dance performances by local groups and by guest ensembles from Latin America.

Mr. Frieswyk would like to see more modern dance and ballet teachers participate, for he feels that these dance forms offer educational values above those of recreational dance, and would both widen the scope and raise the level of the dance program. "Is it not possible," he asks, "to enlist the active interest and participation of an even larger segment of the dance profession in the community aspects of their art? We are ready and willing to cooperate." *THE END*

This modern dance class at the Arroyo Viejo Recreation Center in Oakland, Calif., is one of 38, under the supervision of Ann Halprin, sponsored by the Recreation Dept. of the City of Oakland, a member agency of the National Recreation Association.

Ted Streshinsky

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DANCE MAGAZINE'S ANNUAL AWARDS

Each year Dance Magazine "honors its own," speaking for the dance profession and turning the spotlight on the personalities and forces which are bringing enrichment, wonder and prestige to the art of dance.

These Awards are more than congratulations for work well done, more than a reiteration of public approval. They represent the deeply felt gratitude of their colleagues to those gifted and hearty souls who have been unafraid to pursue a vision.

Our range of choices this year is again very wide. It includes a choreographer generally recognized as a genius; a star of the greatest magnitude in the entertainment world; and a dancer-teacher-choreographer who pioneered America's greatest youth movement — regional ballet.

Divergent as their individual interests and talents are, these three Award winners share, in addition to a passion for dance, one other major life theme—all three are relentless, hard-working perfectionists for whom there is no stopping place. For each of them there is always more work ahead to be done.

•

Clearly marked to be one of that handful of great choreographers who have changed the course of ballet, Balanchine says quietly of his work that he is "doing only what I have to do." And he compares himself to a cook who invents and arranges whatever courses are necessary for a satisfactory meal. What he means by "what I have to do" apparently includes the phenomenon of successfully creating the New York City Ballet in his own image, and building for it a repertoire so unique that it is a source of stimulation in this country and abroad, where it brings distinction and honor to us all.

•

Fred Astaire, of course, needs no introduction. As filmland's foremost dance personality, he is reputed to have been seen by more millions in the entire world than any other dancer in history. As with the much-travelled Anna Pavlova, the size of Astaire's public somewhat accounts for his enormous influence. And, like Pavlova, he has been responsible for inspiring countless neophyte dancers.

Fred Astaire might well have stopped dancing many years ago to relax in luxury, if it were only fame and fortune that he wanted. But restless, never self-satisfied, he has gone on with great success to accept the challenge of television. And, during the last year, he has shown considerable literary skill in translating, with fidelity, the story of his life into book form.

•

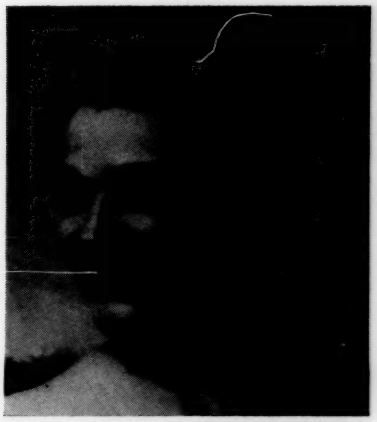
Dorothy Alexander began her career in her native city of Atlanta at a time when there was little or no local interest in dance. Determined, as she said, "that no young girl coming after me in this city would ever feel the loneliness of having nobody with whom to share her love for dance," she began a modest company in 1929.

Over the years, the Atlanta Civic Ballet has grown constantly, elevating the prestige of dance in its own and outlying communities. And its performances have generated strong civic interest.

But Mrs. Alexander has always seen the formation of the Atlanta Civic Ballet not as an end, but as a symbol of a national movement in which she has deep belief. It is the movement away from the big cities—of having dance as a way of life in the smaller communities.

Her own example, and her readiness to share the range of her knowledge and experience, have spearheaded the growth of the regional ballet movement in every part of the nation.

DOROTHY ALEXANDER



whose vision and artistry have helped define the role of dance at the community level, and whose awareness of the creative needs of young people make her the inspiration and symbol of today's flourishing regional ballet movement

Full name Dorothea Moses Alexander. Born April 22, 1904, in Atlanta, Georgia. Of French and English extraction. At the age of 10 she lost her mother; at the age of 15, her father. Then raised by foster parents.

She is one of four children—others are Mina (deceased), Frances, and William (now Episcopal Bishop of South Florida).

At the age of 6 was bedridden for a year with osteomyelitis. Upon recovery, to regain strength, was sent to summer dance classes of Mrs. Dan Noble. Continued for six summers. Training supplemented by sister Mina, a student at Cable Conservatory in Atlanta.

Interest in choreography was already manifest in the fourth grade in school, when she staged production for upper classes. Placed in a Catholic Convent for a brief time after the death of her mother. Organized dance classes and student programs there. During the First World War she helped her sister stage fund-raising programs. In 1922 staged full-scale dance drama for Southeast Convention of the Jr. Confederate Memorial Assn.

Graduated from the Atlanta Normal Training School, 1925. Married Marion Alexander, 1926. Continued study at the Univ. of Georgia and Emory Univ., and received B.A. in Education from Oglethorpe College, 1930 (major in education, minor in science).

Summers during high school, college and post-college were spent outside Atlanta studying with distinguished teachers, including Michel Fokine, Irma Duncan, Yeichi Nimura, Beaucaire-Montalvo, Tatiana Chamie, Bronislava Nijinska and Ted Shawn at Jacob's Pillow, and Hanya Holm at Colorado College. She has also taken the summer course at Sadler's Wells, and studied Hawaiian dance with native teachers in Hawaii.

Since 1921, has had her own school of dance in Atlanta. Since 1953 the school has been housed in its own specially designed building.

At the U. of Georgia was assistant in the dance dept. Established a teachers' course at Oglethorpe Coll. Has taught in-service courses for Atlanta teachers.

In 1927 initiated a creative arts course in the Atlanta public school system. After teaching each grade for one year to gain required experience and to have her teaching innovations officially observed and evaluated, she was named Enrichment Teacher of Physical Fitness through Dance and ultimately became Supervisor of Physical Fitness through Dance for the Atlanta public school system. Held this post for a quarter-century.

As a performer, in the early 1930s, was soloist at the summer opera productions in Athens, Ga.; guest artist with the Solomonoff-Menzelli Ballet; guest artist with Lucille Marsh's Concert Group in N.Y.; guest artist with the Hollywood Ballet in its seasons in Newman, Ga.; guest artist with the Edwin Strawbridge group. As leading dancer of the Dorothy Alexander Concert Group, estab. 1929, she toured in Ga., Va., Tenn., Ala., N.C., Ill.

In 1933 wrote and staged *Heirs of All The Ages*, a production for 3,000 performers commemorating Atlanta's Bicentennial Celebration. In 1934 organized a special demonstation on the history of dance for the Nat'l Physical Education Assn.

Growing up as she did in an era when the only professional outlet for the young dancer was vaudeville, she was determined to create performing and study opportunities in the city of her birth. By 1934, *The American Dancer Magazine* signalled Dorothy Alexander as a pioneer, creating in Atlanta "a New York of the South."

In 1941 the Dorothy Alexander Dance Art Group (an evolution of the original Concert Group) became the Atlanta Civic Ballet. ACB group began with an associate (non-performing) membership of 14. Today it has 200.

In first 5 years ACB selected to head Nat'l

(Continued on Page 62)

FRED ASTAIRE

whose genuineness and uncompromising craftsmanship throughout a brilliant career have brought a special stature to the style and taste of American dance entertainment

Born May 10, 1899, in Omaha, Nebr. Only son of Frederick E. Austerlitz (Vienna-born businessman; deceased) and Ann Geilus (who now lives in NYC). Education: mostly tutoring by his mother, who managed and escorted him and sister Adele (18 mths. older) on their vaudeville tours.

First dance lessons, with Adele, in Omaha, where they scored successes in school and church entertainments. Parents decided Adele should have a chance at the big time, so their mother took her and Fred (age 5) as partner to NYC. Studied first at Claude Alvienne's dancing school in the Grand Opera House on 8th Ave. & 23rd St.; perf. in school recitals.

Pro debut in a wedding-cake song-and-dance act in Keyport, N. J., 1907, followed by 2 years of touring on the Orpheum vaudeville circuit. Two-year layoff. Resumed dance training at NYC school of Ned Wayburn, who prepared a baseball act, "A Rainy Saturday," for them. Sporadic touring of small towns in the East and Midwest. Gradually built up again to big-time (incl. NYC) on the Interstate and Orpheum Circuits. Act known as "Fred and Adele Astaire in New Songs and Smart Dances." Vaudeville days ended in spring, 1916, with offer of a contract in a B'way musical.

Broadway: With Adele Astaire: *Over the Top* (opened Nov. 28, 1917; Sigmund Romberg musical revue); *The Passing Show of 1918* (July 25); *Apple Blossoms* (Oct. 7, 1919; Fritz Kreisler operetta); *The Love Letter* (Oct. 4, 1921); *For Goodness Sake* (Feb. 20, 1922; in London, May 30, 1923, with title *Stop Flirting*); *The Bunch and Judy* (Nov. 28, 1922); *Lady Be Good* (Dec. 1, 1924; in London, April, 1926); *Funny Face* (Nov. 22, 1927; in London, Nov. 1928); Ziegfeld's *Smiles* (Nov. 18, 1930); *The Band Wagon* (June 3, 1931). (During the run of *The Band Wagon* Adele retired from the stage to marry Lord Charles Cavendish, who died in 1944. Now Mrs. Kingman Douglas, she lives in Arlington, Va., NYC and Jamaica.) Fred Astaire's last B'way show *The Gay Divorce*, with Claire Luce as partner (Nov. 31, 1932; in London, Nov., 1933).

Hollywood debut in dance no. with Joan Crawford in *Dancing Lady* (1933, MGM). With Ginger Rogers, for RKO: *Flying Down to Rio* (1933; introduced "The Carioca," 1st of a series of Astaire-Rogers-inspired dance vogues); *The Gay Divorce* (1934); *Roberta* (1935); *Top Hat* (1935); *Follow The Fleet* (1936); *Swing Time* (1936); *Shall We Dance* (1937); *Carefree* (1938); *The Story of Vernon and Irene Castle* (1939). RKO insured Astaire's legs for $1,000,000. Astaire and Rogers biggest money-making team in screen history. Other films: *Damsel in Distress* (1937; RKO; with Joan Fontaine), *Broadway Melody of 1940* (MGM; Eleanor Powell); *Second Chorus* (1940; Paramount; Paulette Goddard); *Holiday Inn* (1941; Paramount; Marjorie Reynolds); *You'll Never Get Rich* (1941; Columbia; Rita Hayworth); *You Were Never Lovelier* (1942; Columbia; Rita Hayworth); *The Sky's The Limit* (1943; RKO; Joan Leslie); *Ziegfeld Follies* (1944-45; MGM; Gene Kelly and Lucille Bremer); *Yolanda and the Thief* (1945; MGM; Lucille Bremer); *Blue Skies* (1945-46; Paramount).

Announced retirement in 1946. Returned to replace Gene Kelly, who broke his ankle while rehearsing *Easter Parade* (1948; MGM; Judy Garland). *The Barkleys of Broadway* (1949; MGM; Ginger Rogers); *Three Little Words* (1950; MGM; Vera-Ellen); *Let's Dance* (1950; Paramount; Betty Hutton); *Royal Wedding* (1951; MGM; June Allyson); *The Belle of New York* (1952; MGM; Vera-Ellen); *The Band Wagon* (1953; MGM; Cyd Charisse); *Daddy Long Legs* (1954-55; 20th Century-Fox; Leslie Caron); *Funny Face* (1956; Paramount; Audrey Hepburn); *Silk Stockings* (1957; MGM; Cyd Charisse).

(Continued on Page 62)

GEORGE BALANCHINE

who has created a Twentieth-Century American classicism in ballet; has molded a generation of dancers to project that image; and in his choreography reveals a constant sense of challenge

Born in 1904 in St. Petersburg (now Leningrad), Russia. Son of Georgian composer Meliton Balanchivadze. Full name Georgi Melitonovitch Balanchivadze (abridged by Serge Diaghilev).

Entered Imperial School of Ballet (now Soviet State School of Ballet) at age 9, received academic and dance education there. Performed children's roles with ballet of the Imperial Maryinsky Theatre. School closed as a result of overthrowing of Czar, 1917. Earned living as bank messenger, sadler's apprentice, silent-movie pianist. School and Theatre reopened with State titles in 1918, with no heat, little food and clothing for the students and dancers. Graduated in 1921. Joined Leningrad State Ballet. Also studied piano and music composition at the Leningrad Conservatory of Music, 1921-23.

First choreographic effort a work to Rubinstein's *La Nuit*, in 1920, for fellow students, presented later in two "avant-garde" Evenings of the Young Ballet in 1923, choreog. all by Balanchine. Unable to obtain approval of the State Th. for his work, he and painter Volodia Dimitriev founded experimental ballet group, and, for lack of a better theatre, gave the Evenings in the old amphitheater of the Czar's State Duma (Parliament). This activity banned by dirs. of the State Th., Balanchine next mounted works at the Mikhailovsky Th., incl. *Le Boeuf sur le Toit* (Milhaud-Cocteau) and a dance for *Caesar and Cleopatra* (G. B. Shaw).

With Alexandra Danilova, Tamara Geva and Nicholas Efimov, formed co. called Soviet State Dancers, which left Russia under official sanctions, given in hope of propaganda value, in June, 1924. Toured in Europe, remaining there despite order to return to Russia.

Diaghilev saw Paris perf., 1925, hired them for his Ballets Russes. Balanchine become ballet master and danced (mostly character roles) with co. until it disbanded in 1929 on Diaghilev's death. For it he choreographed *Barabu* (1925), *La Pastorale* (1925), *Jack in the Box*, *The Triumph of Neptune*, *The Nightingale* (all 1926), *La Chatte* (1927), *Apollon Musagéte* (1928; the first of many collaborations between Balanchine and composer Igor Stravinsky; now in NYC Ballet repertoire as *Apollo*) *The Gods Go A-Begging* (1928); *The Prodigal Son* (1929) and *Le Bal* (1929).

Ballet master with Royal Opera, Copenhagen, 1930. Worked on musical comedies in London. In 1932 René Blum and Col. W. de Basil invited him to choreograph for the newly formed Ballets Russes de Monte Carlo; did *La Concurrence*, *Cotillon*, *Le Bourgeois Gentilhomme*. Formed his own Les Ballets 1933, for which choreographed *Mozartiana*, *Errante*, *Songes*, *Les Sept Peches Capitaux* (Seven Deadly Sins); Co. had Paris and London seasons.

Came to U.S. end of 1933, at invitation of Lincoln Kirstein and Edward M. M. Warburg, to form and head School of American Ballet (opened Jan. 2, 1934; Balanchine is Chairman of the Faculty). For The American Ballet Co., organized by Kirstein and Warburg in 1934, he revived some previous works, choreographed *Alma Mater*, *Serenade*, *Transcendence* (all 1934), *Reminiscences* (1935), *The Bat* (1936), *Orpheus* (1936), *Le Baiser de la fée* (1937), *Card Party* (1937), *Concerto Barocco* (1941), *Ballet Imperial* (1941). From fall, 1935, to spring, 1938, co. was engaged by the Metropolitan Opera as its opera ballet, Balanchine as ballet master and choreographer. In 1941 The American Ballet joined with another Kirstein co., Ballet Caravan, to form The American Ballet Caravan, disbanded after a June-Oct. Latin American tour.

Choreographed *Balustrade* (1941) for the Original Ballet Russe; *Waltz Academy* (1944) and *Theme and Variations* (1947) for Ballet Theatre; *Danse Concertantes* (1944) and *Night Shadow* (1946) for Ballet Russe de

(Continued on Page 62)

DANCE BOOKS FOR VARIED TASTES

BY ARTHUR TODD

The rapidly expanding library of dance literature in the United States indicates the heightened interest in this field by dancers, choreographers, young students and, equally important, by the growing public that wants to learn more about dance and thus understand it better. Just recently, *Dance Magazine* published excerpts from Fred Astaire's autobiography, *Steps In Time*, and, during the coming months will continue to highlight major chapters or important sections from other noteworthy new books concerned with the dance. In the meantime, six books, each important in its own respective right, provide a broad aspect of dance both past and present.

Unquestionably, the most outstanding among this half dozen (and practically the most inexpensive) is "THE BOLSHOI BALLET STORY" (Heller & Heller, $1.25), a paperback book that offers an excellent background and introduction to this noted company and its historic tradition. All of those who saw the company when they appeared in America last year, as well as those who have seen their films of *Romeo and Juliet*, *Giselle* and *Swan Lake*, can learn more about the history of this company, which originated in Moscow in 1773, and the nine-year course that it takes to make a dancer there today. In addition, the Soviet's prima ballerina assoluta, Galina Ulanova, writes glowingly of her conception of her major roles, and it is only unfortunate that she also includes unnecessary political propaganda. The section "From Ballet School to Bolshoi Theatre and Back" is written by the school's principal, Yelena Bocharnikova, and Mikhail Gabovich, its art director. "Inside The Bolshoi Ballet," which outlines the history of the company, is told by Yuri Slonimsky. This volume offers ample evidence of the dedication and devotion to dance in Russia, and the sixteen illustrations are a noteworthy addition.

Another paperback book that is slanted primarily towards newcomers to dance is Walter Terry's "BALLET" (A Laurel Edition by Dell Publishing, Inc., 75c). This "new guide to the liveliest art" includes a very brief history on ballet, a chapter "On Looking at the Ballet," a glossary of ballet terms, and sixteen pages of photographs. The major section of this book is concerned with the descriptions of more than 250 ballets, ranging from 1786's *La Fille Mal Gardée* and *The Whims of Cupid* right down to the Martha Graham-George Balanchine *Episodes*. This information includes the name of the choreographer, composer, scenery and costume designer of each ballet as well as the company first producing the work and the names of the dancers creating the original roles. Similar compendiums in the recent past, such as Cyril W. Beaumont's *Complete Book of Ballets*, George Balanchine's *Complete Stories of the Great Ballets*, *The Decca Book of Ballet*, and *The Borzoi Book of Ballet* and Robert Lawrence's *The Victor Book of Ballets and Ballet Music* have performed a similar function, too. However, this new addition by the *New York Herald Tribune's* dance critic, Walter Terry, is now certainly the most up-to-date, the most inexpensive, and is obviously destined for a popular success.

Two notable American-Negro dancers—Katherine Dunham and Geoffrey Holder—have each produced a book of uncommon interest, though neither is concerned directly with dance. Katherine Dunham's "A TOUCH OF INNOCENCE" (Harcourt, Brace, $4.95) is a backward look at the first eighteen years of this dancer's life. As a piece of literature it is deeply moving and packs quite a dramatic wallop. The trials and tribulations of her growing-up years are here in this first volume of what will be quite obviously joined by a sequel that will detail her actual dance career. In the meantime, this book provides the complete background. Few dancers have risen above such great odds, and fewer still have the gift to write of them so honestly.

Geoffrey Holder, noted principally as a dancer, has also achieved recognition as a choreographer, composer, costume and scenic designer, painter and photographer. Now he adds to his laurels further with a book, "BLACK GODS, GREEN ISLANDS" (Doubleday & Co., $3.95), which is a collection of folk tales and legends from his native Trinidad. Almost anyone of these would make an exotic ballet or even a Broadway musical like *The House of Flowers* (in which, incidently, Mr. Holder made his Broadway debut), but in his collaboration with co-author Tom Harshman some of these stories are uneven in literary style and often seem forced or pretentious. As it stands, this book has sort of an "as told to" quality that does not equal the charm and grace of Geoffrey Holder's own pen-and-ink illustrations.

When the original French and then the British edition of "THE DICTIONARY OF MODERN BALLET" (Tudor, $7.95) were published in 1958 and 1959 in Paris and London, respectively, connoisseurs immediately hailed this as one of the most beautifully produced dance books in recent memory. A record of dance from Diaghilev and Isadora Duncan to the present, it includes superb reproductions of 374 drawings and photographs, of which 143 are in full color. The current American edition has been edited by Selma Jeanne Cohen and carries an introduction by John Martin. Like the earlier editions, this sets out to be the first complete reference work on the history, personalities and repertoires of contemporary ballet. Unfortunately, as an international source book it is not thoroughly accurate nor all-inclusive. However, the American record is fairly complete and factual. Despite these shortcomings, this volume is so handsome that it is really a dance collector's item.

Regina J. Woody, whose name is already well known to readers of *Dance Magazine*, has produced what is unquestionably her best book to date in "DANCING FOR JOY" (E. P. Dutton & Co., Inc. $3.), an autobiography for younger read-

(Continued on Page 67)

FUN

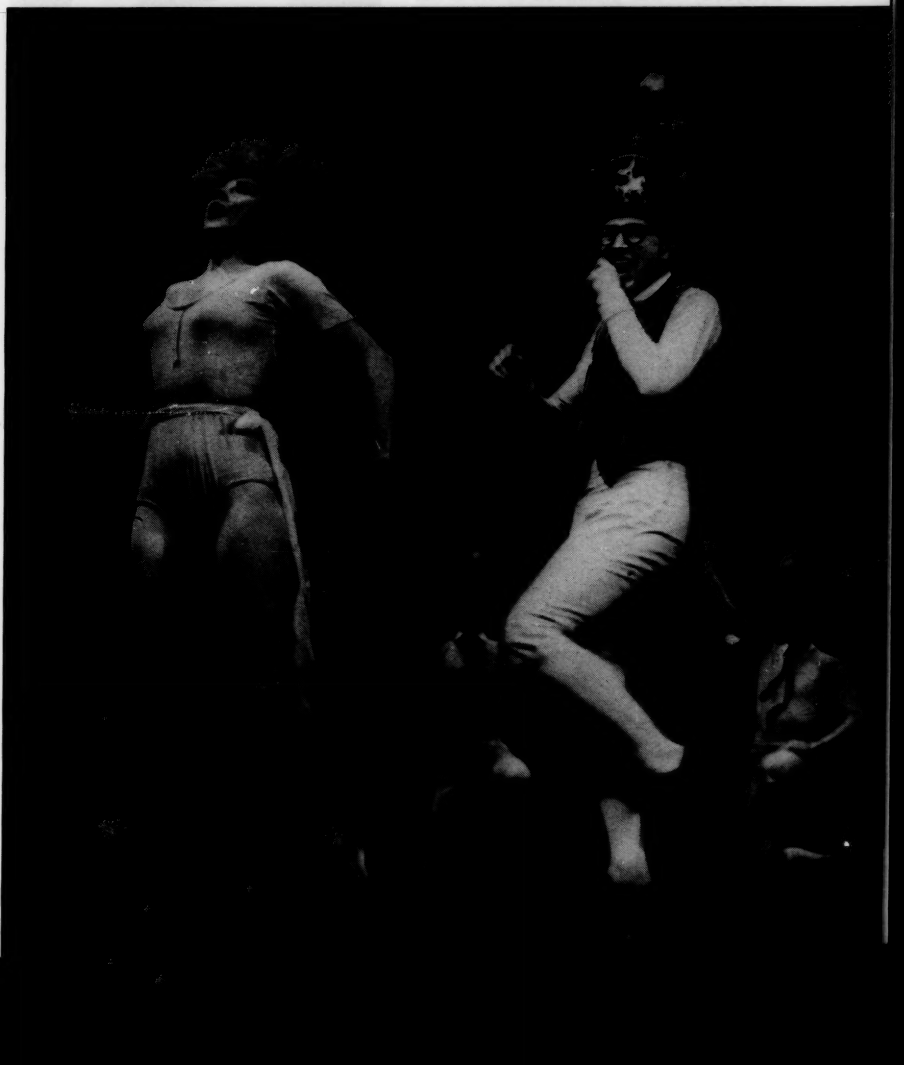
The Ed Sullivan Show shows "The Concert"

PREPARATION: ***Ready for camera rehearsal after a week and a half of preliminary work, Jerome Robbins (center) discusses a fine point of "The Concert" with Todd Bolender, who dances the role of The Husband. Throughout the comic ballet, in various forms and characterizations, The Husband neglects The Wife for the high-flown emotional carryings-on of Maria Karnilova, seen at left practicing her Mad Ballerina mannerisms.***

Jerome Robbins' Ballets: U.S.A. has had many more theatre performances in Europe than it has had in the U. S. But, in enticing bits and pieces, its three-part program (*Moves; N.Y. Export: Opus Jazz; The Concert*) is gradually getting out over the CBS-TV airwaves to the 38 million in the U.S. audience of the Ed Sullivan Show.

Last summer the pas de deux from *N.Y. Export: Opus Jazz* was presented on the Sullivan show as part of its Spoleto Festival coverage. Earlier this season the opening and closing sections of *Opus Jazz* were put on tape and shown on two of its programs, with considerable response and success. (We've heard of one viewer, however, who, after looking up at a sequence of the dance while sitting in his favorite neighborhood bar, turned to his friend and said: "What have these Russians got that's so special? Any one of our American dancers can dance as well

(Over)



MAZURKA: ***To the tune of one of Chopin's 53 mazurkas, Todd Bolender and his male colleagues zestfully take off on the excitements of Russian-Polish folk dance. Bolender, with male devilishness and exceeding passion, frequently and enthusiastically kicks Karnilova in the derriere. The excitement ends suddenly when The Wife appears.***

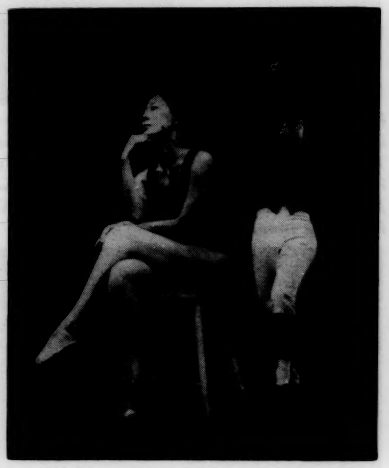
OPENING SCENE: Floating on stage in a rapt ecstasy to the strains of Chopin's "Berceuse in D Flat Major, Opus 57," Karnilova joins members of the audience at the concert. Seated: James White, Wilma Curley, Barbara Milberg.

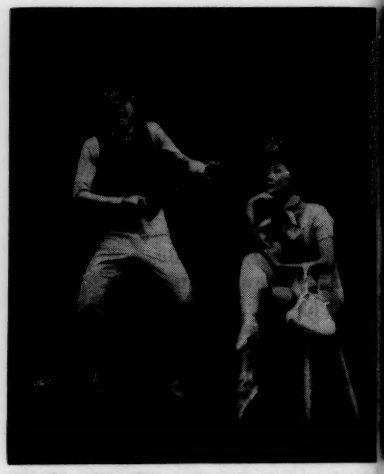
"CONCERT" ON TV *(Cont'd)*

as those fellows up there.")

On February 21, after we went to press with this issue, the Sullivan Show was to present Robbins' Ballets: U.S.A. in a number titled *A Concert of Chopin Music*, which is actually a 16-minute taped version of Robbins' 28-minute *The Concert*.

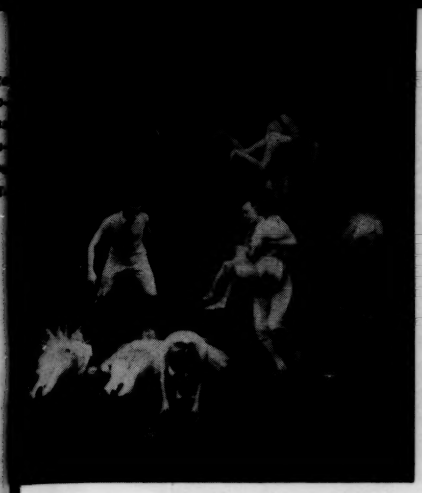
The Concert (subtitled "The Perils of Everybody") was premiered by NYC Ballet in 1956. It is a hilarious ballet of about ten sequences which suppose what might be going on in the minds of listeners at a concert of Chopin music. The mirth-provoking activities are apparently suggested by the music, the title of the composition, or just something the character happens to have lurking in his subconscious.





COOL: The Wife (Pat Dunn) is as unmoved by her husband's emotional condition when he attempts vainly to stab her as when he successfully stabs himself. To Chopin's limpid "Prelude in A Major." Another sequence to the same music—so familiar to "Les Sylphides" enthusiasts—has Karnilova trying on an array of hats with the help of a Milliner (Tommy Abbott).

Transformed into butterflies, The Husband and his amour are flying about happily when The Wife appears, flapping her wings furiously at him. The Wife calls on a legion of butterflies . . .

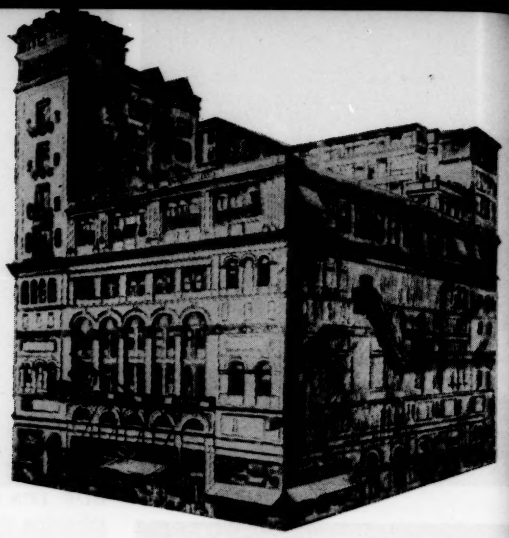


HOW IT'S DONE: Unlike theatre presentations, where viewers see the entire stage, television shows its audience only what it wishes to. Here, technicians and stage hands are busy at their respective jobs as the camera follows 2 dancers on a portion of the stage as they waft about in a mist created by dry ice. Ex-dancer-choreographer John Wray, who now directs the Sullivan Show, worked throughout in close collaboration with Robbins.

THE END

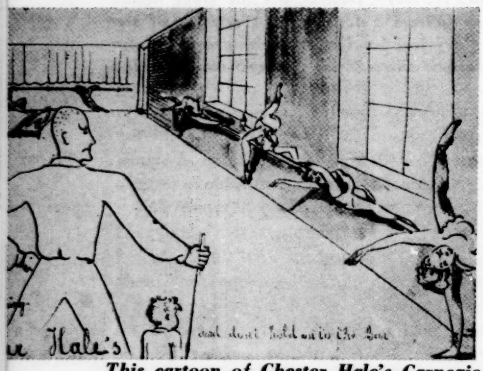
Above:
EDITED OUT: The witty sequence which the co. calls "the carries" was prepared for showing, but for time reasons ended up on the cutting room floor.
Below:
"MISTAKE WALTZ": This merry take-off on a ballet number, to Chopin's "Waltz in E Minor," gets a large part of its humor from the efforts of deadpan Muriel Bentley (left), who is usually doing the right step, but in the wrong direction, place or time.

. . . Pianist Betty Walberg (at rear), finally having had enough of the butterflies, stops playing, and with net in hand chases the whole kaboodle back to piano, wings, or wheresoever they came from.



THE LEGACY OF CARNEGIE HALL: PART 2

BY LAURA CLANDON



This cartoon of Chester Hale's Carnegie Hall Studio appeared in the April '48 issue of Dance Magazine. It is by Freddie Wittop (known when he was dancing as Federico Rey), now a B'way designer.

Chester Hale, who in recent years has been staging ice shows, demonstrates for skating star Donna Atwood.

The most beautiful studio in Carnegie Hall belongs to Chester Hale. It is, to be precise, in the Carnegie Hall Annex *(As we go to press, the Carnegie Hall Annex is in the process of being demolished. Ed.)*, and is reached by going in a small doorway on 56th Street, up a long narrow fiight of stairs, and down a small dim hallway. Then suddenly through an archway to the left you see the breathtaking studio. It is two stories high, thirty by sixty feet, painted a soft grey and flooded with light from four large, deep-set windows with pink painted sills and frames. The immense wood floor is beautifully grained and polished. The entire wall opposite the entrance is hung with a plain black curtain and the side walls are lined with mirrors. The effect is simple and charming, yet all the room would need is one great crystal chandelier to be a most elegant ballroom.

To the right off the hallway is Mr. Hale's apartment, an attractive, oak-panelled three-room suite, furnished with interesting and unusual antiques from all over the world. Mr. Hale, though balding and bespectacled now, still retains his fine physique and strong-featured face. He looks around his apartment affectionately, and no wonder, for he has lived and worked here for over twenty years. Indeed, says Mr. Hale, he led the trek of ballet studios to 56th Street, opening his first studio at 104 West 56th Street in 1920. Teaching has been a part of his life ever since.

The present studio was once famous as the Club Richman, a night club run by Harry Richman in the prohibition era. It later changed hands and became known as the Casino Russe before Mr. Hale took it over in 1937. At that time the room contained certain drawbacks, such as a large ventilator that came right up through the middle of the floor. Mr. Hale arranged to have this replaced by a much smaller duct that takes up only a minute part of one wall. Mr. Hale also put down the lovely wood floor, which is one of his chief prides.

Oddly enough, Mr. Hale—whose name is irrevocably linked with Albertina Rasch, precision dancers, the Capitol Theatre, revues and vaudeville—runs one of the only two purely classical ballet studios in Carnegie Hall. No other types of dance are taught there. The sounds of jazz or tap or Spanish dancing do not intrude.

Mr. Hale comes by his predilection honestly. He was trained in the Diaghilev Ballets Russes by such masters as Cecchetti, Adolph Bolm and the great Nijinsky. In 1915, before the United States entered the World War, Diaghilev found himself in New York with a much depleted company, especially on the male side. He gave an audition at Grand Central Palace on Lexington Avenue, and Mr. Hale, who at that time was known as a rhythmic gymnast, took the audition. Both Diaghilev and Nijinsky thought he had possibilities and, though he was the last boy in the corps de ballet, nevertheless he gained admittance in the most famous

(Continued on Page 50)

Ever since I can remember myself as a child in Imperial Russia, I was dancing: on the Turkish sofa when the governess was absent; in violent arabesques and attitudes that threatened the vases and candelabra; bare-footed on the deep rugs of my father's study (they were gifts from our Uncle Misha, a colonel who was stationed in the Orient). Curtains and draperies were equally imperiled by Zina, my younger sister, and me. Despite repeated parental admonitions, we couldn't resist using them for costuming.

Father was a member of the Czar's ministry, and a very busy man. Mama was an ardent balletomane, and took my sister and me frequently to the Imperial Maryinsky Theatre in St. Petersburg on Wednesday and Sunday, the special ballet nights. Its full-length ballets with symphony orchestra, rich scenery and great artists are unforgettable even today, a half-century later. My favorite ballet was "Swan Lake" with Pavlova Second, (the name she used at the outset of her career and later dropped, becoming Pavlova, the Incomparable). I remember seeing "Sleeping Beauty," "Giselle," "The Nutcracker" and many other ballets, and such great ballerinas as Kschessinskaya, Preobrajenska and Trefilova. The younger artists Pavlova and Karsavina achieved recognition in ballets of Michel Fokine's creation. At the time of which I speak, that great patron of the arts, Serge Diaghilev, had begun his conquest of Europe with Russian talent. Vaslav Nijinsky was on the threshold of world acclaim, and Maestro Cecchetti was a famous and foremost ballet master.

Those precious ballet hours in the Maryinsky Theatre, filled with unparalleled splendor and authenticity, gave us, very early, a sense of discrimination. They offered our imagination a world of beauty in which to grow, and were a sovereign tonic for a strict home life. We became art conscious without realizing it. And so we embraced, without conflict, two different worlds—the world of society, in which we lived, and the world of the arts, in which we delighted.

When I reached my early teens, Mama, at last convinced, permitted me to study ballet seriously, and enrolled me in Maestro Cecchetti's classes. Eventually I left the rank of amateur and was promoted to a twice-a-week advanced class.

Father knew nothing of my professional aspirations and considered my dancing a big joke. He told me just before graduation: "Ninochka, you are 16 now, and you will be presented to court next winter. I trust that by that time you will calm down, behave in a more ladylike manner, and assume your place in society."

It was springtime, the end of May, and one night I put my arms around him, saying: "Papa dear, give us a trip to Europe. I deserve it, for I have graduated with a medal. We all need a bit of European polish—just a tiny dose."

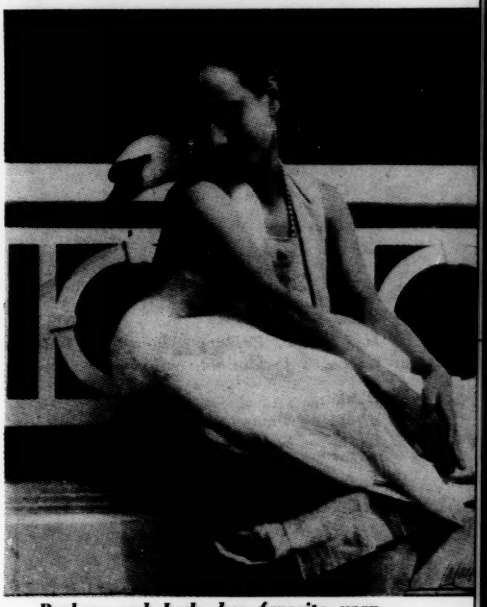
Mama and Zina, knowing my secret, helped to persuade a good-natured Daddy. My goal was to get to London via no matter what capital of Europe. This was 1913, and the greatest ballet celebrities of Russia were assembled in England.

Father accompanied us to Warsaw Station, and Mama, Zina and I departed on the long journey which changed the course of my life . . .

AS I REMEMBER IT

Reminiscences of a class that Enrico Cecchetti taught Anna Pavlova

BY PRINCESS NINA CARACCIOLO



Pavlova and Jack, her favorite swan

It was marvelous to actually be in London. I contacted dear Maestro Cecchetti, and he accepted me in his daily class, three to four each afternoon. Sister began her study of Japanese painting and piano, while Mama renewed old friendships dating from St. Petersburg . . .

One morning (this was towards the end of June, 1914) Maestro granted me the extraordinary privilege of accompanying him to Golders Green to watch a private lesson he was giving one of his most famous pupils — Anna Pavlova. She had, of course, given her permission. We arrived in a taxicab. Cecchetti, dressed in his light suit and red tie, and, of course, carrying his cane, acted like a young man despite his 64 years. He rang the bell several times as we stood at the wide glass entrance doors. Except for the lake in the foreground, with its swans, the villa looked old-fashioned, just like any other big country place.

We were ushered into a large mirrored studio, where reflections of one's self shone everywhere. Sunlight heightened the brightness of the big studio, playing in the mirrors like a sea of rippled light. Maestro went to change, but when he returned he wore the same street shoes and trousers. But now only a blue bandanna decorated his bald head, and in his white collarless shirt he looked like a Neapolitan fisherman who had stepped from the canvas of an old master.

At exactly ten o'clock Anna Pavlova appeared. She wore a short black tutu, pink tights and old pink toe shoes. A wide band swathed her smooth dark hair, which was parted in the middle. A knitted brown shawl was thrown over her shoulders. How young she seemed, just about 20! (She was 23.) Taking light little steps she ran to Maestro and kissed him on both cheeks. Then she went to the barre and stood there obediently.

Maestro rolled up his sleeves slowly.

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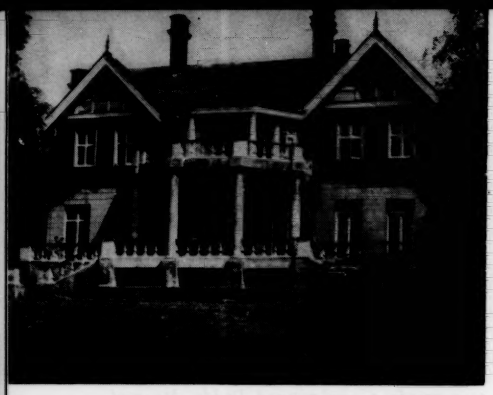


Above:
Ivy House, Pavlova's home in Golders Green, a fashionable suburb of London.

Below:
Photo of Pavlova and Cecchetti believed to have been taken in St. Petersburg.

This account is from the unpublished autobiography of the author, who now lives and teaches in Miami, Florida. It does not purport to be a word-for-word factual record, but rather, as the title indicates, gives recollections burned into the memory of an intense teenager.

Again I admired his well-proportioned, agile body and small broad feet. But his composite of French, Russian and Italian languages, as always, was very comical —although, of course, no one ever remarked about it. Now he took the waterjug and began to sprinkle the floor, row after row, as if he were tending some rare flowers. By this time Pavlova condescended to notice me, and nodded in answer to my deferential bow as I jumped to my feet. Maestro was ready to work:

"*Pliés*," he called. Slowly, carefully, Pavlova performed the exercise in the five positions, to right and left. Her neck was long and graceful, her back smooth and straight.

"*Grands battements*," ordered Maestro. He believed in working the big muscles first. The *grands battements* were high and airy, but Maestro appeared not to be pleased. He strode to the barre himself and preformed them with the exactitude and power of a young cadet.

Now Pavlova had thrown off her shawl, and the sloping line of her shoulders became more apparent. When she did the *battements tendus*, he held his stick to her waist. "Terrible," he screamed. I sat there afraid even to swallow. He said in a severe tone:

"*Deux ronds de jambe en dehors et en dedans*. Watch your heel and the Achilles tendon; develop it—your leap depends on it!"

Pavlova's *ronds de jambe en l'air* were magnificent. She stretched her knee well and held the leg *à la seconde* beautifully. But evidently Cecchetti had to find fault. He took her by the hand and swung her away from the barre. Now I watched him do them himself. First he raised his leg *en face* to a right angle, with not the slightest jerk of his straight torso, then he moved it to *à la seconde* and began on the *ronds de jambe*. They were unbelievable at his age.

Pavlova wiped her forehead with the back of her hand.

"What! Hot so soon?" he cried, and requested *battements frappés* flat and on the ball of the foot.

"Brush harder," he called. "Are you brushing or scratching?" Her extended arm was light and the head was tipped airily.

He sat down to see if her knee would stay to the side in the *petits battements*. Pavlova's huge arch had hypnotized me completely. She finished the *battements* with an *attitude*, extended it to an *arabesque*, and held her balance for at least thirty seconds. There was security in the pose, and yet the *arabesque* was fluid grace itself. Maestro scolded her, but his eyes were twinkling, and his toothless mouth was heart-shaped. He was well aware of his supreme command.

He got up and began sprinkling water on the floor. Back at his chair now, he took his fiddle. He addressed Pavlova in his suave falsetto tenor voice in French: "J'ai l'honneur de vous inviter au milieu, Madame." They bowed to each other in the minuet style of the French court. Then she began the *port de bras*. The melodious tune of "Santa Lucia" filled the air, followed by other Italian songs.

Pavlova always started not from the third position of the feet, which was usual at the time, but from fifth position. Her arm movements were bewitching in their almost supernatural fluency, with the delicate outline of shoulders, swaying wrists and slim fingers. The palms, according to the dictates of ballet, were never seen in open flatness.

Maestro reminded his famed pupil: "Use classic arms, not Fokine's mad scramble. Do what you choose on the stage, but not in my presence." He began to get angry — her arms were much too close to perfection itself! Slapping his fiddle down on the chair, he got up and faced the mirror beside her. I had to lean sideways to see both well. Fortunately she was taller than he, so I did not miss one single motion. He touched her arm:

"Raise it. It is too low, hanging like a sausage." What a picture to see those two world celebrities work together! His face was lit by an angelic smile. Now he was pretending to be a woman. His arms rose and fell in rounded movements, daintily curved above his head, while Pavlova's had the magic which was immortalized in her interpretation of Fokine's *The Dying Swan*. Maestro continued:

"Be as wild as you want, but not with me!"

"Your wish is my order," whispered Anna.

"What!" screamed Cecchetti. "My wish? Throwing your arms around is despicable, I won't allow it. *Avanti! Adagio grand jouetté.*" It was long and difficult.

Immediately after, Pavlova did *grands battements* with *pointes raides* (rigid toes),

The author and Cecchetti, shortly before her visit to Pavlova's class, June, 1914.

The author, at the age of 16, in St. Petersburg.

The author and Lydia Lopokova in Madrid, where they were appearing with the Diaghilev Ballets Russes. In 1916 Nina left the co. to become a soloist in Morris Gest's productions of "The Wanderer" and "Chu Chin Chow."

Princess Caracciolo, in 1925.

of which Cecchetti apparently approved, for he kept silent.

At one point Pavlova had to stoop down to fix the ribbons of her right toe shoe, but Maestro stormed, standing over her with his cane raised:

"Can't you even tie your ribbons properly?" As she straightened out, she sent him a coy glance, and her tragic eyes were full of coquetry. "I am ready to cry, my darling Maestro; you don't love me anymore."

"Here is a little combination, Bambina." He demonstrated an intricate variety of *pliés, batterie* and *relevés* in four different tempi. They looked at each other; it was a challenge. Only a Pavlova could have grasped this maze of difficulties and execute them as swiftly and faultlessly as she did.

Finally there was a pause . . . Anna bent her knee before Maestro and pleaded — the muscles of her calves were quivering — "Let me have a drop of water." Cecchetti was furious.

"No, a thousand times no. Are you an express train to huff and puff so?"

"Maestro cher," said Pavlova, dripping with perspiration, "we have good news, the toe shoes from Milan have arrived!" Together they went to the next room. I could see Pavlova handling a pair of red satin toe shoes, while Maestro was sorting others on the shelves. I heard him say, "Look at the soft kid leather inside!"

"Do you think," she chirped like a bird, "Nicolini would be more reasonable if I ordered more? I shall order two hundred pair next time."

Cecchetti frowned, "Everything good is expensive. To see you dance costs much!" She laughed and they came back. She was wearing beautiful lavender toe shoes.

Maestro took his fiddle and began a riot of accelerated rhythms on the order of the tarantella, Italy's national dance. Anna was a real butterfly. In my opinion the allegro movements were her forte. The speed and expression she could crowd in all the series of *jetés, ballonés, emboités* and *batterie* were incredible. Her *tour jetés* were never the same, for her arms would accent inspirational poses, yet always in accord with classicism. Her style was her own, magnetic — always. Like Nijinsky, she defied gravity. Cecchetti commanded:

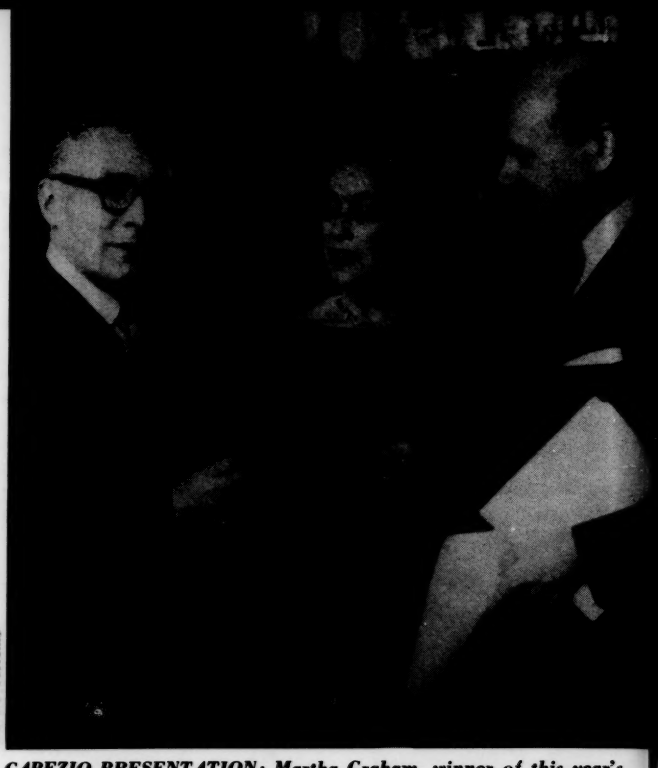
"Entrechat quatre, royal, brisé, renversé, glissade cabriole!" Before he had time to finish his phrase, she was already doing it with ardor and precision, more fluttering in midair than dancing. Her long muscular legs were steel and wax at the same time, and she descended like a feather. Every part of her lithe body was supreme ballet sculpture.

"Bene," he murmured, rubbing his palms, "time is money, how much longer do you intend to waste my time?"

Something unpredictable happened then. Anna ran in fast *bourrées* front and, making a giant *jeté* and *temps levé* as preparation, she alighted in a *tour jeté* on Maestro's steady shoulders, in attitude. He was not caught unawares, for the moment she started out he had guessed her intention and stood prepared to catch her in midair. It was a thrill. He evidently enjoyed the impromptu. His high spirits were

(Cont'd on Page 58)

IN THE NEWS:
PARTIES AND PEOPLE



Redford Bascome

***CAPEZIO PRESENTATION:** Martha Graham, winner of this year's Capezio Award, receives a check for $1,000 from Capezio Pres. Ben Sommers (l.) and a scroll from Juilliard School of Music Pres. William Schuman, principal speaker at the 9th Annual Capezio luncheon in NYC on Jan. 19. Miss Graham announced that the prize money would be used to commission a score from Carlos Surinach for her spring season on B'way. The Award was established in 1951 by Mr. Sommers as a memorial to the theatrical shoe firm's founder, Salvatore Capezio.*

Jack Mitchell

***MILESTONE:** Launching American Ballet Theatre's 20th season was a Feb. 3 reception by the Dance Collection of the NY Public Library. The anniversary, the co's Apr. 19-May 7 engagement at the Metropolitan Opera, its forthcoming 8th overseas tour, and the fact that ABT is chosen as the 1st US ballet to perform in Russia, were hailed in a proclamation by NYC's Mayor Wagner. L to R: Scott Douglas, ABT Dir. Lucia Chase, conductor Kenneth Schermerhorn, Agnes de Mille, Royes Fernandez, Nora Kaye. Listed as leading dancers, along with Kaye, Douglas and Fernandez, are Ady Addor, Ruth Ann Koesun, Lupe Serrano, Erik Bruhn, John Kriza, Tommy Rall. Guest artists signed as of press time are Alicia Markova, Claude Bessy, and Alicia Alonso and Igor Youskevitch. See Page 3 for more details.*

Serge Lido

Austria-Jonker

GALA IN MONACO: The holiday season brought a burst of ballet activity to Monte Carlo. In photo at top, Prince Rainier and Princess Grace greet a be-sweatered Swan Queen, Yvette Chauvire—one of the many stars who performed in a Gala commemorating Diaghilev. In photo directly above, Serge Lifar congratulates American dancer Billy Wilson, who scored as Othello in the Netherlands Ballet's premiere in Monte Carlo of Lifar's "Le Maure deVenise." Wilson formerly in the London "West Side Story," was also lead in "Jazz Nocturne" by NYC dancer-choreographer Karel Shook (at l.), now ballet master of the Netherlands Ballet. The gentleman at right is a representative of the Dutch government who accompanied the company for the official presentation.

Jack Mitchell

HOMAGE TO "MISS RUTH" AT 80: Two hundred dance world notables honored the fabulous Ruth St. Denis on Jan. 22, her 80th birthday, at a party in Martha Graham's studio in NYC. Here, the lady-of-the-day (center), bedecked in a lei of orchids presented to her by her husband, Ted Shawn, and, at right, Louis Horst, who was Denishawn musical director for many years.

Jack Mitchell

COLLEAGUE FROM LONDON: Arthur Franks, Ed. of Britain's Dancing Times and Ballroom Dancing Times, chats with Kathryn Murray at a reception given Jan. 30 at the NY Athletic Club by our new junior publication, Ballroom Dance Magazine. Mr. Franks was in Manhattan for a brief visit, enroute to Canada to be guest dance critic for the Toronto Star to cover the season's opening week of the Nat'l Ballet of Canada.

"Too tall" for classic ballet, Juliet Prowse finds welcome in show business

NEW GIRL ON THE SET

BY SUSAN WOLFSON

Juliet in one of several numbers in which she is featured in "Can-Can" (20th Century-Fox), to be released in April.

"Juliet," says one of her dance colleagues on the set of *Can-Can*, "has a delightful sense of humor. To hear her laughter is almost as exciting as to see her dance. She is very European emotionally—linguistically, too—besides English, she speaks Italian, some Spanish, and Swahili. She is an excellent cook and a gourmet. And a very hard worker.

"During *Can-Can* rehearsals she never marked a number, saying that she found this more exhausting and confusing than giving full energy. And when she was not at the studio rehearsing or doing publicity, she was busy taking class. She's intense, and very down-to-earth. Those of use who worked with her here are confident that there's a big future ahead for her. . . ."

And it isn't just the dancers who like Juliet. There is also Twentieth Century-Fox, which has signed her for a seven-year contract. And Hermes Pan, who, when he was signed to stage the dancing for *Can-Can*, remembered having seen her in a revue in Italy. And then there's Frank Sinatra, who has featured her with much ado in the pair of TV specials he has done this winter.

Juliet says: "I've never starved. I've always had it more or less easy, never had to fight to get my parts. My family encouraged me, and so has almost everyone else. But I guess I never forgot my really big disappointment." And that, says the green-eyed, auburn-haired dancer, happened the day she was told she was "too tall" for ballet.

Juliet Prowse studied ballet in South Africa from the time she was a little over 4. She was born in Bombay, India, 24 years ago. Her father, an Englishman born in South Africa, was a travelling salesman for Westinghouse products. Her mother is of English and French descent. When Juliet was 3 her father died, and one of his last wishes was that his wife take the children to relatives in Durban, South Africa. (Brother Clive is now a doctor in Johannesburg.) Juliet lived in Durban a little over two years, then her mother married George Polte, a building contractor who settled the family in a suburb of Johannesburg named Vereeniging.

Juliet at the age of 2, in Bombay

Her mother says Juliet showed an aptitude for dancing from the time she could walk, and when the mother had to go to work she felt Juliet was happily occupied when she left her at dance class. "When I was 6," says Juliet, "I started primary school, which I attended for five years and then went on to high school. I never graduated because I became so interested in dancing that when I was 16 I quit to study in Johannesburg with a teacher named Marjorie Sturmm. I lived with a girl friend and her family, and worked

(Cont'd on Page 56)

Opposite: Juliet Prowse's first two exposures to American audiences were on the Frank Sinatra Shows of Dec. 13 and Feb. 15. The earlier presentation featured her in a production number that cost $100,000 and was staged in the California desert (opposite). Editing reduced the scene to 5 minutes, failed to do much for Juliet except prove she is a pretty girl. Photo by Jay Thompson

THE TWAIN SHALL MEET: Golf class, above, and modern dance class, below, at Utah State University, where professional-minded N.Y. dance students join college students in summer dance session. The Easterners traveled West by bus.

UTAH STATE UNIVERSITY'S NEW DANCE PLAN

Fine Arts and Physical Education Departments, traditional enemies, enjoy cooperating

In recent decades modern dance has become accepted and important in the U. S. college curriculum. But it is also the subject of vigorous, often bitter controversy.

In many institutions of higher learning, dance is taught in the physical education department, which first brought the subject into colleges. Those schools which wish to separate dance from sports and recreation have very deliberately placed it in the fine arts department. Instructors of college dance are ranged on either side of the question, hurling angry charges at each other.

Fourteen years ago, when she was a guest modern dance teacher at Utah State University's summer session, Gertrude Shurr (ex-physical education teacher and also ex-member of the Martha Graham Co.) had an idea for a compromise solution. She discussed it at length with her department chairman, and the two agreed that the idea was worth acting on, when and if possible.

This past summer, at the very same university, the plan was finally put into effect, with such success that it has become a permanent part of the structure of the school and should act as a model for colleges and universities everywhere.

Gertrude Shurr, now an important member of the faculty of the School of Performing Arts, NYC, has as her "boss" Dr. Rachael Donovan Yocom, the abovementioned colleague that summer of '46. Dr. Yocom, who with Solomon-like tact now directs the Dance Department of the S.P.A., was invited last summer to help bring about cooperation between the "enemy camps" at Utah State University, Logan (where from 1940 through 1946 she was director of the Health and Physical Education Department for Women). She brought with her, as head of the modern dance faculty, Miss Shurr. Thanks to their efforts and to experiment-minded University President Dr. Daryl Chase, 190 dance students took classes in both departments, academic credits being interchangeable!

The situation came about because the Drama Department of the school, plan-

(Continued on Page 73)

ARTIST-IN-RESIDENCE: Cora Cahan rehearses with Norman Walker, who is artist-in-residence during the current regular school year. His presence offers stimulation to faculty and students, gives him opportunity for college study toward a degree and for artistic development.

PROFESSIONALS: Well-known concert performers Stuart and Linda Hodes were guest artist-choreographers last summer, repeat this summer. The perfectionism and work methods of professional performers and teachers proved eye-openers to college dancers.

Above:
New Yorkers from the S.P.A. enjoy a Western version of a French class.

Right:
Paula Nirinska teaches a class in percussion. This summer Ann Hutchinson and others will be on the faculty.

SUMMER'S END: Dance students participated in 2 major performances: a modern dance concert (in rehearsal below) and a production of "Kiss Me, Kate."

Photos by Rachael D. Yocom

THE COOPERATORS: Dr. Rachael D. Yocom, Coordinator, and Gerturde Shurr, Dir. of the Modern Dance Dept. of the summer session; H. B. Hunsaker, Dir. of Athletics at Utah State University, and Twain Tippets, Chmn. of the Dept. of Fine Arts.

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*
Photographs by Zachary Freyman; Text by Saul Goodman

BHASKAR

Only eight years ago, Bhaskar was acclaimed by leading Hindu dance authorities as one of its foremost exponents in the classical tradition. Today, he has expanded his art to make it more palatable to the demanding tastes of Western audiences, who are for the most part unfamiliar with the ancient folklore and background of pure Hindu temple dances.

His parents are both actively interested in the arts. His father, D.P. Roy Chowdhury, Principal of the School of Arts in Madras, Southern India, where Bhaskar was born, is a leading painter and sculptor; his mother writes short stories. Bhaskar's boyhood ambition was to be a forest ranger in one of India's large jungles, but his father was anxious for him to develop his physical prowess. At the tender age of 15, Bhaskar was already a professional boxer (a welterweight).

But after two years of this activity, he chanced upon an opportunity to work for a thriving local movie studio. Although his father was strongly opposed to this vocation for his son, Bhaskar was adamant. The Gemini Studio was busily engaged turning out movies for showing in Eastern countries. Bhaskar applied and was engaged as a dancer. In spite of no specific dance training, the stylization of movement he had developed in the boxing ring proved to be just what was wanted.

Through the course of about thirty movies—all musicals such as could not possibly compete with the slick Hollywood product and hence never reached the American market — Bhaskar advanced from dancer to actor to choreographer in charge of setting group dances. This advancement was accompanied by constant training, which he embarked on as soon as he began dancing in the films. He studied the classical *bharata natyam* with the noted teacher G. Ellappa, among whose other prominent pupils was Uday Shankar. For a complete basic training, he also learned the other styles of classical Hindu dance.

Success will quickly win over a family, and while Bhaskar was gaining recognition and praise for his dancing, his parents' antagonism faded. His mother began to assist him wherever possible, and soon inspired him to forge ahead towards his very first and highly successful concert, which he gave with a company of 22 dancers and musicians at Victoria Public Hall in Madras when he was only 20 years of age. A tour of one-night stands throughout India followed, enabling the co. to run up a tally of nearly a hundred performances.

Returning home to Madras, Bhaskar felt the need to go beyond what he had been taught and had thus far been performing. He disbanded the co., took time out to plan his next move, and resumed dance activities. He began to choreograph new works using the classical Hindu dance vocabulary but employing non-Indian themes for his subjects. His very first effort in this direction was based on the biblical story of Mary Magdalene.

Again the film studio beckoned, and he resumed film dancing, but he continued his concert work as well.

Two great honors have been bestowed upon Bhaskar. In 1952, E. Krishna Iyer, India's leading dance critic and authority, took him to Ceylon to perform at the Colombo Plan Exhibition as the sole representative of Hindu dancing. And in 1955, he was chosen to dance at a huge state function, after which he was decorated by Prime Minister Nehru.

Bhaskar has himself made an important contribution to Indian dance. He was the first Hindu dancer to restore the Tribanga style of dancing to active use in our time. Although Tribanga is in evidence in all ancient temple statues, this form — which divides the body into three sections, giving it a purer and more aesthetic line — had been discarded in favor of the style which makes prime use of the head, arms and hands.

Anxious to see how he could further advance the cause of Hindu dancing beyond India's borders, he came to the U.S. five short, busy years ago. His first appearance after arriving in N.Y. was on the Max Liebman TV spectacular on Marco Polo. Then came a concert appearance with a Hindu partner on a benefit program sponsored by Pearl Buck at the 92nd St. Y. A brief one-man university tour came next, which enabled Bhaskar to familiarize himself with the likes and dislikes of American audiences.

Back in N.Y. he organized a co. of American dancers interested in Hindu dancing. Their local debut took place towards the end of 1956 at the Brooklyn Academy of Music, and has been followed by many appearances in N.Y. and around the country.

On television, in addition to dancing on the Arlene Francis Home Show and the Dave Garroway Show, he has also been seen on Producers' Showcase and the Alcoa Playhouse, where his acting talents were utilized. He has danced in two industrial films made by Shell Oil and, after representing India at the Chicago Fair last summer, he appeared with his co. at Jacob's Pillow and at the Kennebunkport, Maine, Summer Theatre.

He is currently engaged in helping to get the musical show *Christine* ready for Broadway. On stage, he will be seen as leading dancer, with an acting role; behind the scenes, he is assistant to choreographer Hanya Holm. He also teaches Hindu dance classes at Ballet Arts, and is planning to present a concert in N.Y. sometime this spring.

At some future date, Bhaskar hopes it will be possible for him to take his American co. to India on a good-will mission, and then to bring back with him a group of Hindu musicians, who, he feels, will greatly enhance the appeal of Hindu dance for American audiences.

A Monthly Feature

EXCURSIONS IN TOTAL DESIGN

How a regional ballet company develops local talent in designing its productions

BY PITTMAN CORRY

Michel Fokine defined a ballet as "the harmonious blending of three elements . . . dance, art, and music . . . indeed the ballet must even attempt to capture the entire style atmosphere characteristic of the period that it might represent."

Karen Conrad and I have adhered to this thinking in working with our company. In selecting its title we found that our very name was a challenge to us. How could we be truly "Southern"? What did this mean in relationship to a ballet company?

Time has answered some of these questions. Approximately forty ballets have been produced, which represent the work of four choreographers, thirteen local artist-designers, and three local musician-composers. And we have produced at least twelve ballets that might be called "indigenous to the South" by reason of their theme, composer, or designer.

We have learned to consider many factors before mounting a new ballet. How can we make the scenery, costuming, lighting and music equally as important as the dancers and choreographer (in accordance with Fokine)? It is perhaps helpful to the directors if, barren of better dancers one particular year, they consider the action to comprise only a third of what the audience actually sees and hears. For the youthful dancers of the regional company need all the help they can get to compensate for comparative lack of stage experience.

Pittman Corry and his wife, Karen Conrad, are the artistic directors of the Southern Ballet of Atlanta. Next month their company will act as host to the fifth annual Southeastern Regional Ballet Festival to be held in Atlanta.

In your local art schools and museums there are fine artists, commercial artists, and technicians. Of the more mature ones, it is important that you pick the right ones, those whose style is most suited to the particular work you have in mind. But there are also aspiring young artists who need the chance to develop.

One of our most successful ballets has been *Juliet of the Hills*, a Southern mountain adaption of the *Romeo and Juliet* theme. Its designer, Alan Billings, was an Atlanta student at the time. He is now a teacher and designer at the University of Louisville.

The scene for *Juliet* consisted of a painted backdrop of a sombre sky with strange clouds, a mountainous ground-row, and a transparent curtain upon which a black felt silhouette of a tree limb was appliquéd.

Billings also designed the lighting. I'll never forget one night, prior to the premiere, walking into the darkened theatre with Karen and suddenly noticing Alan Billings on the stage. He seemed to be so throughly engrossed with setting the lighting that we did not let him know that we were there. We simply stood at the back of the theatre and watched. He was performing a private ritual of his own. He would hold his hand up against a cross beam of light; he would lie down in a focused circle of light that was meant for the death scene; he would dim the lights, down slowly then up slowly.

He was a person so obviously in love with what he was doing, privately lighting his own ballet, that we decided not to speak. We walked quietly out.

Alan Billings designed three more ballets for us. Among these was *The Dogwood Legend*.

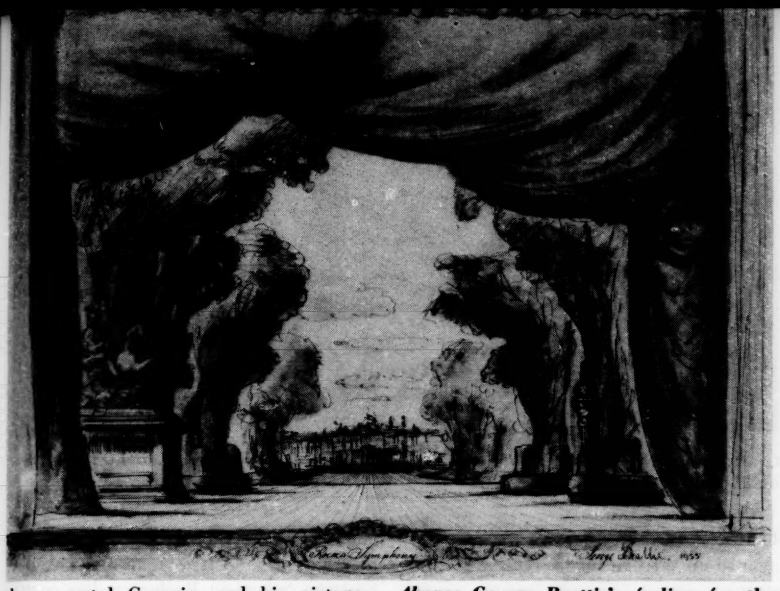
The floral symbol of the City of Atlanta is the blossom of the dogwood tree. Atlanta, in April, is a mass of white and pink. The legend, in brief, is that the wood of the dogwood tree was used in the making of the crucifix, for at that time it was a giant tree. After the crucifixion, the tree became small and stunted so that never again could its wood be used for such a purpose.

I wanted to use this legend in a ballet, and in reading Fulton Oursler's *The Greatest Story Ever Told*, I came upon a quote ascribed to the wife of Pontius Pilate. It became the premise for the libretto.

Billings designed a chamber in the dwelling of Pilate. Incense burners with smoke spiraling upward seemed to lend a feeling of oppressivness to this terraced chamber with its balcony overlooking Golgotha. At the end of the ballet, a totally defeated Pilate sat in a Roman chair on this balcony, while a huge crucifix of light appeared behind and above him.

His work on *Juliet of the Hills* and *The Dogwood Legend* offered Alan his first opportunities to design sets and see them carried into production. And in this experience he discovered that ballet allows the designer a wider range for his imagination than any other medium.

When we first met him, William Hendrix was an instructor at the Atlanta Art Institute. We had seen an exhibit of his. He had received a Carnegie grant to paint a series on a locale of his choosing. He



chose coastal Georgia, and his pictures abounded in ocean, sand, sky, and giant oaks covered with Spanish moss.

While our first assignment for Bill did not make use of this special interest, it did come into focus a few years later.

By that time he had moved to St. Simons Island and opened the Island Art Centre there. An idea for a ballet using the island with its ghost town of Frederica as locale occurred to us. Its period was to be the 1730's, when General James Edward Oglethorpe founded both the colony of Georgia and the town of Frederica.

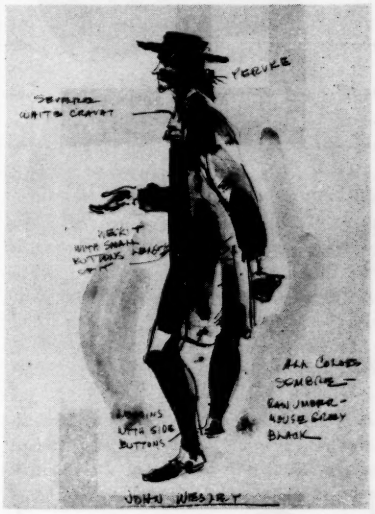
We called our ballet *The Enchanted Island*. It was a romantic fantasy that combined Indian folklore and the story of lovers from the town of Frederica being separated by the girl's prearranged marriage in England. Bill Hendrix painted the backdrops in his school at St. Simons, where all he had to do in checking the authenticity of his drawings was look out of the window or open the door.

Bill himself feels that working in ballet influenced his career, making him aware of the special challenge of selecting effects suitable for areas the size of a backdrop. It also loosened his concept of form.

When you work in a repertory theatre, as I do in the summers when I choreograph musicals for the Atlanta Musical Theatre, you get to know a particular designer's taste-bent. George Beattie, a professor of free-hand drawing at the Georgia Tech School of Architecture, seemed to like to work along classic lines.

With this in mind, during the following winter we talked over many scores and eventually decided upon Mozart's *Symphony No. 40*. George's setting was

Above: George Beattie's feeling for the classic style made him the ideal designer for "Rococo Symphony."



Right: William Hendrix, director of the Art Center on St. Simons Island, off the coast of Georgia, designed these costumes, as well as the sets for "The Enchanted Island," which used St. Simons as its locale.

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One of several backdrops for "Bandit and Ballerina," designer Lee Fischer's first ballet production.

DESIGN *(Cont'd from Page 47)*

painted on the floor of the Tower Theatre stage.

Our other summer theatre designer is Lee Fischer, who designed our most recent work, *Bandit and Ballerina*. I'll let him tell you about it in his own words:

"I was hired by the Municipal Theatre to be their designer's assistant. The designer left after the second production, and they asked me to take over. The next four shows were dropped in my lap, and I found myself faced with the problems of a sixty-foot proscenium, no flies, only wagons, and bossing union stagehands who were three and four times my age and who seemed to have been in theatre since the morality plays. Pittman ran, not walked, to my aid.

"Two years later, after a stint at the Pasadena Playhouse, I returned to Atlanta, and Pitt asked me to do *Bandit and Ballerina*. I had never done a ballet, and of course, I leaped at the chance. Our first conference was a rough outline of the plot, a general description of the settings and costumes, and a quick run-through of the music. After that, I worked about a month on sketches and floor plans and took them to him for approval. The drops were painted on a four-foot-wide catwalk up in the grid of an old theatre, during rehearsals for the symphony concerts — in the course of which I managed to do a nice even spatter on the kettle drums.

"After that, came the rehearsals, the shock of seeing what it all looks like put together, lit, and with the dancers hurtling by. Then the opening night, and the thrill you get when an audience, full of people you don't even know, applauds your work when the curtain goes up."

From the musical standpoint, The Southern Ballet has produced five works with music by composers from the region. Atlantan Eugene Kurtz, a graduate of the Eastman School in Rochester, has contributed *Dangerous Dan McGrew* and *Designs for Six*.

Virginia Hutchings, at that time an Atlanta high school student, and now a student at Juilliard, wrote the music for a children's ballet which our Associate Director, Lottie Hentschel, choreographed. The ballet was called *The Lost Princess*.

This past year Lottie also choreographed *Fantasy of Twilight* to an original score by a Spartanburg, S.C., girl named Marjorie Riggs. Marjorie showed great determination in getting her ballet produced. More than two years ago, she began commuting to Atlanta from Spartanburg, where she operates a classic record shop, to talk about her score. At that time it was only in the form of a piano manuscript. We promised to consider a production if she could have it orchestrated.

Marjorie approached Thomas Cousins at Converse College to orchestrate her work. A fee of five hundred dollars became necessary. This amount has been gradually paid to the arranger in small doles of five or ten dollars — from the till of the record shop. And last winter an enraptured Marjorie heard her own ballet being performed.

Atlanta interior designer Nancy Downing had supplied a beautifully simple set for this ballet, as she had formerly done for *The Lost Princess*.

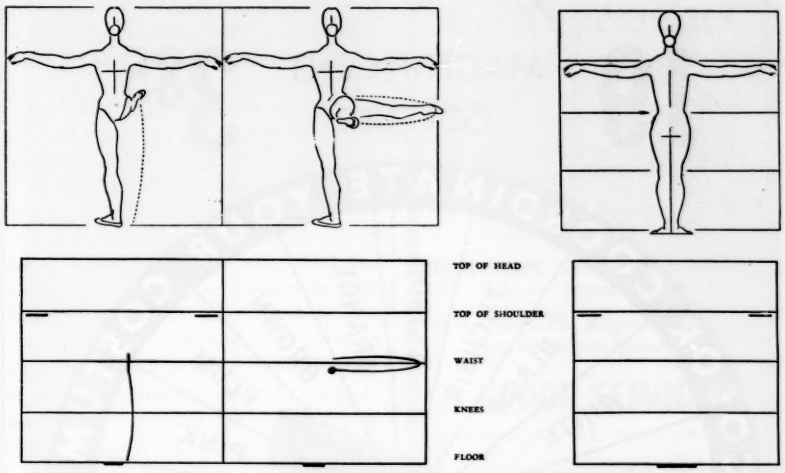
And Virginia Hutchings, by the way, on visits home to Atlanta, has decided that music is her life. She feels, as do several of our artistic collaborators, that working with a regional ballet company has helped her choose her life work.

THE END

INTRODUCTION TO DANCE NOTATION

CHAPTER XIII: BENESH DANCE NOTATION

BY REGINA WOODY



Right: Diagram 2—grand rond de jambe. Far right: Diagram 1—a basic standing position, feet in 1st, arms in 2nd. From "An Introduction to Benesh Dance Notation," Pitman Publ. Co.

In 1947 Joan and Rudolph Benesh, members of the Sadler's Wells Ballet (now The Royal Ballet), began working on an original and completely visual dance notation. In 1955, less than ten years later, Margot Fonteyn, who had become interested in the system, arranged for them to give a demonstration of their notation to the heads of the Royal Academy of Dancing. For young dancers who still question the reasons for learning to notate dance, Rudolph Benesh explains:

"If you go to a teacher to learn to play the piano, the first thing she will do is to teach you to read music. This will enable you to learn far more, far more quickly. In dance, this is proving equally true, as indeed it is with all subjects. Throughout the Royal Ballet School, and at other important schools, students learn to read and write dance as part of their dance training. Very soon all members of the Royal Ballet will be able to read dance, and this will result in a very big saving in rehearsal time.

"Before anything can be written down it must be analyzed and understood. Therefore correct writing of steps leads to correct execution, in the same way that correct spelling should lead to correct pronounciation. Students who learn dance through notation also show a marked development in rhythm and music sense.

"Apart from its extreme accuracy, economy, and rapidity in use (which makes it so practical, and accounts for its success), the Benesh Dance Notation is easy to learn and use. Because of this, every young dancer learns from the very start to write down his or her ideas and to compose dances on paper. There is little theory to be memorized, and consequently textbooks are unnecessary. Instead, there are books containing hundreds of enchainements and choreographic studies. These are used in dance as well as notation classes, and pupils write variations on them. There are also books of dances from the classics.

"Dance is something seen by the audience, and is therefore a visual art. This means that its notation must also be visual. Writing dance is like drawing in a kind of shorthand in which you put down the positions and movements of dancer in a series of moving pictures along a staff similar to that used in music. Diagram 1 shows how admirably this staff of five lines represents the human figure, which can be visualized merely by marking the positions of the hands and feet. Bends, twists — in fact everything the body can do — are simply shown in this way.

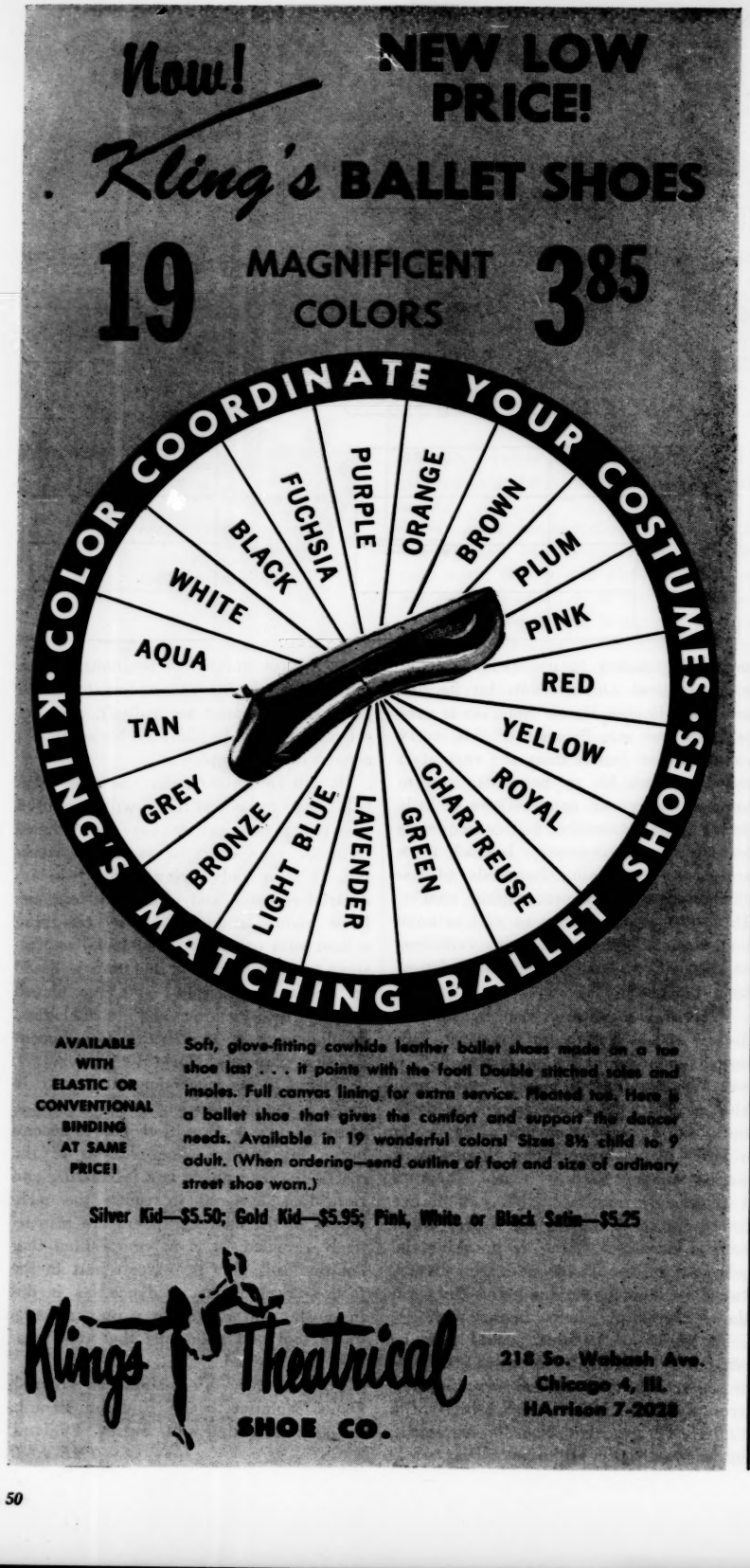
"A series of positions could now be written to represent movement, but this is where this notation breaks exciting new ground. Not only can the position of a limb be drawn, but also its movement, by accurately tracing its path. Diagram 2. Since a large number of positions can be contained in one movement-line (as these paths of movement are called), this development leads to considerable economy, accuracy, and simplicity.

"It will be apparent that the same symbols and movement-lines will be used in writing classical or any other dance form, or even sport or somebody working. It is already being applied in industrial research and medicine. Here, the finest manipulations of fingers (as tying a knot with one hand) and facial expressions are recorded. The notation is based on scientific principles, and was placed among the scientific and technological developments in the British Government Pavilion, Brussels World Exhibition.

"Probably its most important use in dance is the development of the technique of scoring and composition. This is becoming a big subject. The analysis of the scores of masterpieces is a fascinating and rewarding research in which the techniques of the choreographers are instructively revealed. It is in composition that notation will play its biggest part in the future development of dance, as it did in music, and it was to supply an adequate tool and technique that this notation was devised."

For further information on Benesh Dance Notation, write Rudolph Benesh, 8 Gayfere Road, Ewell, Surrey, England.

THE END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ballet company in the world. It was *after* he had the job that Chester Hale's real training began. He toured with the company in fifty-five cities in this country and South America before he returned with them to Europe. He was in Spain when the United States entered the war in 1917 and because of passport difficulties he was stranded in Madrid. Fortunately for him Nijinsky was stranded there, too, and for several weeks Chester Hale took a class every day with Nijinsky in the Teatro Reale—a thrill and an honor he has, understandably, never forgotten.

In 1918 he joined Pavlova's company, where he was mainly Muriel Stuart's partner; with her he danced Liszt's *Second Hungarian Rhapsody* and a ballet called *Obertas*. During this Russian period, when English and American names were unheard of in the ballet, Chester Hale was known as Tchumakoff. Why or how this name was picked remains his secret.

After a year and a half with the Pavlova company, it was home to America. Hale started his theater career here in the 1920 *Music Box Revue*, and went on to do many more musicals, though his dancing was always strictly classical. By 1928 he had teamed up with Albertina Rasch, and between them they turned a chorus line into something it had never been before — a group of precision toe dancers. For ten years, from 1929 to 1939, Mr. Hale choreographed over 1,500 ballets and divertissements for the Capitol Theater, appearing himself occasionally as a soloist. During this time a full Cecchetti class was given to the girls before every rehearsal. No famous names came out of this line for the simple reason that individuality was not wanted, and Mr. Hale always encouraged a really promising dancer to leave soon.

At the present time Mr. Hale devotes himself largely to teaching. About ten or twelve years ago he introduced a new system in his teaching: "the barefoot approach to ballet." He felt that the feet often weren't developed properly and strongly enough to support dancers, and he worked out a series of foot exercises — quite outside the ballet vocabulary — that he gives to all his beginning pupils and, indeed, to anyone else who wants them). He feels that these are of inestimable value.

The size and magnificence of his studio made it, of course, a marvelous rehearsal

hall, and, as such, the studio witnessed many an outstanding event: from the Jooss Ballet rehearsals when they first came to America in the Thirties to the rehearsals of the Ballet Russe, Ballet Theatre, and, more recently, The Royal Ballet. Jerome Robbins, George Balanchine, Massine, Antony Tudor and Nijinska have all rehearsed ballets there. Dolin rehearsed his charming *Pas De Quatre* there for the first time with Markova. Also, a contingent a little closer to Broadway has always found this a congenial studio to work in: *West Side Story* and other shows took shape there. Such dancers as Jack Cole, Paul Draper (after Hale was convinced Draper wouldn't ruin the beautiful floor with his taps), the June Taylor dancers, all of the Ben Marden Riviera revues, Joe E. Lewis, Betty Bruce, and night club acts too numerous to mention also know it well.

Chester Hale has recently staged three ice shows, including the one which played with much success for ten weeks in Russia. Last month he was in London, where he completed work on "Holiday on Ice of 1960." On his return he moved to new living quarters near Carnegie Hall, but has not yet settled into another studio.

Maria Nevelska

The other classical ballet studio in Carnegie Hall, 605, is now run by Madame Maria Nevelska. If an election were held as to the most charming tenant in Carnegie Hall, Madame Nevelska would win hands down. She is short, slim, white-haired, with sparkling dark eyes, all the vivacity and enthusiasm of a teen-ager, and a rather limited command of English.

605 is typical of the smaller studios in Carnegie Hall. To the left of an entrance hall is a small room that Mme. Nevelska uses as an office. At the end of the hall is the bare, mirrored, wooden-floored studio. One wall is a bank of windows, and the others are painted a light color, which makes the studio bright and pleasant. Since Mme. Nevelska's association with Carnegie Hall is only four years old, there is not a great tradition about her studio yet, though her pupils and reputation preceded her to New York by many years.

She was born in Moscow and was trained at the Moscow Imperial School of Ballet by the great Russian master and choreographer Alexander Gorsky (much of whose work is still in the Soviet repertoire) and by the fine Russian dancer Vasili Tikhomiroff. She speaks of both of them with glowing respect and admiration.

In 1912, after her graduation from the school, she joined the Bolshoi Theatre Company, but she left after a year to dance with the Pavlova Company, thus getting her first glimpse of Germany and England. In 1914 she returned to the Bolshoi, where she remained until 1922. In 1923 she opened a large studio in Nice which she maintained until she came to the United States, but she also taught in Paris, Bordeaux and Lyon. "I taught all over France," says Mme. Nevelska. She also choreographed for the René Blum Ballet de Monte Carlo, the Nice Opera Company and for the many fêtes and galas that seem to illumine the Riviera in and out of season.

Her most famous pupils are the star of the Paris Opera, Lycette Darsonval; André Eglevsky; Janine Charrat; and two rising Belgian dancers, André Belle and Henri Moukedin. Currently she is a sought-after teacher by many of the NYC Ballet dancers, including her daughter-in-law, Patricia Wilde, who takes a class with her every day that she is in New York.

Mme. Nevelska's classes are very much in the Russian school, which means emphasis on music and line and large, generous movements. Her main problem in the United States, which she loves and where she plans to stay, is her difficulty in finding good ballet pianists. With her intense passion for music and style, she demands more than just passing competence from both pianists and students.

Mme. Nevelska's color and individuality are a valuable addition to the fascinating and international feeling of Carnegie Hall. *(Mme. Nevelska will have to leave her studio in April or May, and so far has no definite studio destination. Ed.)*

(to be continued next month)

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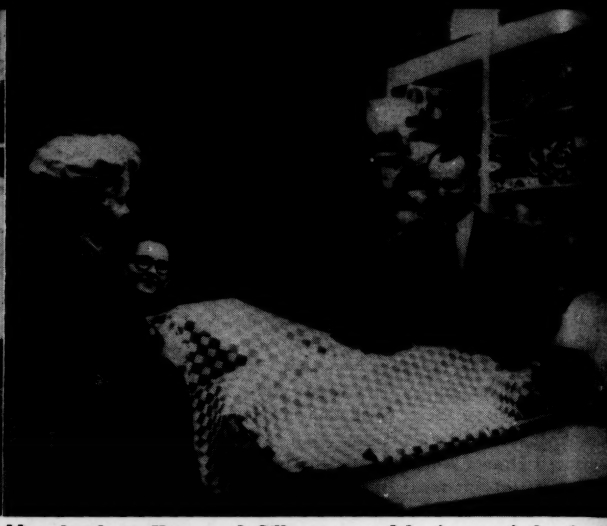

Work day at Baum's: In photo at l., Seymour Cohen, on ladder, hands to Hammond Gillman a model of one of the firm's ready-made costumes. Photo at r.: Norman Cohen and fabric dept. saleslady Dolly Nyvelt show a check pattern to Eleanor Keating, physical education instructor at Trenton H.S. Looking on is Norman's son, Teddy.

Eighth of a Series:
PERSONALITIES IN THE BUSINESS OF DANCE

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"You Name It, We Have It," Say Baum's of Philadelphia About Their Impressive Range of Dance Supplies

BY DONALD DUNCAN

PHOTOS BY MURRAY WEISS

"Baum's has everything," it says in the ad. It's time, we thought, to go down to Philadelphia for more than just a visit—for a basement-to-top-floor size-up of the famous and venerable dance supply firm.

"That's the real truth," said Norman Cohen as we cornered him in his offices on a busy Saturday. "You name it and . . ." But here the phone rang. It was, to Norman's vast amusement, an order for two zippers. The call was from Labrador! It was the second SOS of the day from a long-time customer who is presently engaged in outfitting an Armed Forces show in that sub-Arctic spot. But this kind of thing is all in a day's work at Baum's, Norman told us. The emergency zipper order might just as easily have come from a customer in Korea, or Germany, or Okinawa.

On the desk was a letter posing a different kind of problem. It was a request for a quotation on red cloth and fuzzy trimming from a school which trains Santa Clauses. And—to round out the miscellaneous picture—on the appointment list for that day in February was the name of a gentleman who was eager to get going on his feather-and-satin costume for the next Mummers' Day Parade in Philadelphia—New Year's Day, 1961.

Baum's origin goes back to 1887. Norman Cohen informs us that the company is named for the lady who brought up his mother — his great-aunt, Mrs. Lena Baum (who is still alive—aged 97). Mrs. Baum was proprietor of Philadelphia's first bridal shop. Norman's father, Jacob L. Cohen, now the firm's president, developed a considerable stage door-to-stage door business in decorative fabrics and trimmings, thus proving the need for a theatrical supply store in the city and providing the motive for expanding the activities of Mrs. Baum's shop.

The intervening years have brought steady growth, and the Baum's of today extends the width of four buildings on Philadelphia's South Eleventh Street — from No. 106 through No. 112. With a basement and four floors of each building always heavily stocked with an astonishing variety of merchandise, Baum's is able to give same-day service on almost any order. One indication of the multi-faceted nature of their business is to be found in their price list, which runs to 24 pages of small print, covering more than a thousand items.

Five members of the family now divide the organizational responsibilities—more or less as follows: Mr. Cohen Sr. today concerns himself chiefly with the financial aspects of the business; son Norman is in charge of fabrics; another son, Seymour, and a son-in-law, Hammond Gillman, handle costumes; a third son, Jonas, heads the footwear and theatrical make-up departments.

The Cohen family has made Baum's a real meeting place for dance teachers. One Sunday afternoon each September the dance world Who's Who in the Philadelphia area swarm into the establishment for the annual "Open House." Among the guests may be counted teachers and association officials from as far away as Washington and New York. These occasions have come to be considered a "must," both because they are regarded as one of the season's most agreeable gatherings of dance VIP's, and because they provide the opportunity to attend important lectures, discussions and film showings. No one objects, naturally, if the guests look over the new merchandise for the coming season — which indeed they do, with the greatest interest.

(Cont'd on Page 54)

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Jonas ("Perc") Cohen presiding at Baum's theatrical make-up counter. He also heads the store's dance footwear dept.

"EVERYTHING" *(Cont'd)*

In the display of wares at Baum's one sees the gamut of dance itself. At one extreme there are the standard work-a-day items for classes or rehearsals. At the other, one sees the makings for the fanciful, make-believe world of the dance stage.

Beginning with the practical, Baum's features Capezio and Danskin products, as well as their own De Luco label of tights, leotards and shoes. They carry five lines of dance records (Stepping Tones, Artti, Statler, Kimbo, Hoctor), two makes of record players (Califone, Bogen), and both Max Factor and Stein brands of theatrical make-up.

"Like the trend to the TV dinner," to quote Norman Cohen, there is a burgeoning business in ready-made costumes. The dance teacher, faced with the skyrocketing costs of (or just plain unavailability of) good seamstress work, is turning more and more to the "prefabricated" costumes, many of which can be had for as little as four or five dollars. And because of the demand, the ready-mades are getting better and smarter. Three years ago Baum's launched this department with six designs; now they have over fifty to choose from.

Fabrics by-the-yard, nevertheless, remain a big item, and in the showrooms there are shelves and shelves of satins, taffetas, China silks, velvets, plaids, nylon nets, tarlatans, laces, "animal cloth"—and no end of jeweled, spangled, fringed, marble-ized, or fluorescent novelty goods.

The eye is dazzled by the mass of bright accessories. There are tiaras, sparkle canes, sequined hats, parasols, masks, wigs, big fans, little fans. There are feather head dresses for Swan Queens or for Indian Chiefs. There are maracas,

castanets, bongo drums, tambourines — and, needless to say, everything for the baton-twirling majorette. As you look about it might occur to you that you need some elf shoes, or a horse's tail (nylon), or a chicken get-up. Or are you sure you won't run short unexpectedly of artificial eyelashes (Regular or Jumbo)?

What we're trying to get across is—it's quite a place.

The attention given by Baum's to the dancing teacher—and vice versa—doesn't mean they don't have several other aspects to their business. In their fabric department they do a large volume of display work. Just recently, for example, they completed a big decorative job for Armstrong Cork.

Still of considerable moment in Philadelphia is the commercial theatre—to the benefit of Baum's. Broadway-bound shows are, of course, costumed and set in New York, but during their try-out tours the producers go in for a great deal of mind-changing and last-minute replacing. When such things happen in Philadelphia—the most important of try-out cities—they generally pay a call to Baum's. Also around the city there are several large music tents, and the makings for their entire productions are nearly always purchased in Philadelphia.

And, in considering sources of business, let's go back to that aforementioned tradition, the January 1st Mummers' Parade, which non-Philadelphians see in the newsreels or on TV. This is an activity from which the ladies are excluded; therefore, there's no one around to restrain the parading gentlemen from shooting the works in both costume ideas—and expenditure. Some of the organizations of these Mummer gentlemen spend as much as $8,000 for their plumes, beads, capes, etc.

What a charming institution to have around—especially if you're a theatrical supply house! *THE END*

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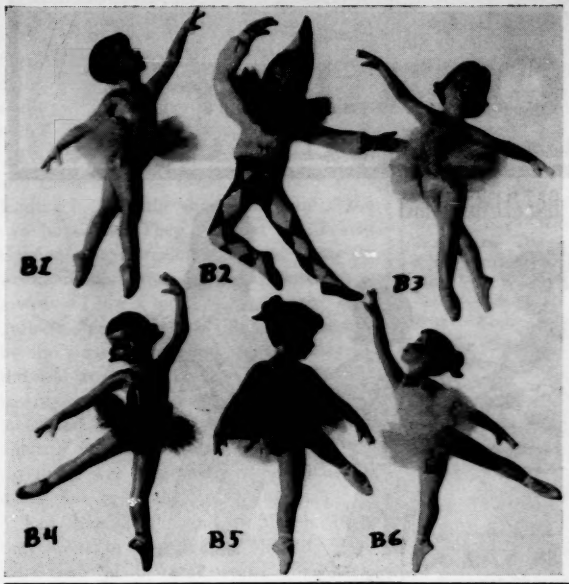

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INCENTIVES

NEW GIRL ON THE SET *(Cont'd from P. 41)*

very hard studying classical ballet, because my great hope was to someday be a member of a company. In the meanwhile I appeared, for two seasons, with Miss Sturmm's Festival Ballet. This was a non-professional company which had regular seasons at His Majesty's Theatre in Johannesburg.

"When I first went into it I was 14—the baby of the company, and we had to go from Vereeniging to stay in Johannesburg for the season. I remember being a member of the corps de ballet in *Coppelia, Sylphides* and *Swan Lake*. Next year I also was dancing in the corps, but I had little solo parts. When I was 16 my biggest excitement was being cast as Myrta, Queen of the Wilis, in *Giselle*. The critics' reviews were very good, especially since no one in South Africa had ever done the role at the age of 16 before. The reason I got it was that I have good elevation. The character is very strong and needs hard, sharp movements, and I found I could do that, too.

"I guess I haven't mentioned that when I was 11 I performed in a Greek-style character dance in which I was a moth burned by a flame. At another time I was Aladdin dancing with his lamp—that was when I was 12. When I was in my early teens, for several years consecutively I won the Johannesburg championships in a competition that includes performing a character dance, a national dance, and a classical ballet dance.

"Because I wanted to continue my training and become a professional, I went off to London. My parents agreed. I stayed with a South African girlfriend there and went to several schools, taking two, sometimes three, classes a day.

"My first real job—the first one that ever paid me any money—was as an extra with Anton Dolin's Festival Ballet at Royal Festival Hall. I was hired for the season, and appeared in numerous ballets, including the crowd scene in *Esmeralda*. For two months I also attended company classes. Then I asked Mr. Dolin if I could audition for the company. But he said I was too tall. He also thought I wouldn't have a future in any other company either for that reason."

Juliette is 5 feet, 7 and 3/4 inches tall, long legged, and well proportioned, in addition to being a very pretty young lady. When she then decided to break into the show business side of dance, she had no difficulty. She studied with Mme. DeVos in London, and was accepted as one of the dancers in the film *Gentlemen Marry Brunettes*, which Jack Cole was

then choreographing in London. But before she got into the film, she had signed a contract for some appearances at the Palladium, and so she was able to appear in only one of Cole's numbers. During rehearsals at the Palladium, the principal dancer got sick, and Juliet was chosen to do her classical ballet number.

Then she heard that Cole would be doing *Kismet* for the London stage. But she didn't have to audition, since the choreographer had already given her name as one of those he would like to work with.

Again before the show opened, a leading dancer had to release her part. With twenty-four hours' notice and a hectic all-night rehearsal, Juliet appeared in the part of Princess Samaris, in Oxford for three weeks, and then at London's Stoll Theatre, where the musical was a big success and played twenty months.

Toward the end of the run Juliet was signed as a principal dancer at La Nouvelle Eve night club in Paris. Before reporting to the club, in March, 1957, she took a trip home to see her family. She was under contract for a year, but one Sunday shortly after opening, she went riding with a boy from the show on his Vesper motor scooter to see a bit of the country. But somehow they skidded and her right leg was pinned down under the Vesper, and her foot was gashed and the knee dislocated. Her leg in a cast, she returned to London and some family friends, and promptly caught the mumps. However, she was all right and in shape again in a couple of months.

"Then I had an offer to work in a show in Italy, with the comic Macario. We did the big towns, like Milan, Florence, Rome, Naples in month or month-and-a-half stands. But afterwards we did something like seventy towns in seven months, up to April, 1958. It was mad. I'd love to work in Italy again. I loved it — the mentality, the warmth, the way they argue. You'd think the Italians were going to cut each other's throat, but it's just that they are passionate even in their friendly discussions. They are wonderfully friendly—and they dress so well. For a woman who likes to dress well, Italy is paradise. Of course I'm mad about Paris, too. I never get used to the fact that in Italy the trains are often from five to ten hours late. And ideas of etiquette are quite different from those in London. People crowd and push each other. I can hardly imagine them queueing up politely to get on a train. They do things that seem strange to us, and we do plenty that makes them laugh."

Next Juliette toured with two Italian boys from the Macario show named Sergio Fadini and Dante Denti. They called themselves The Prowse Dancers, and together they performed in Italy, Germany and France.

Choreographer Gisa Gaert saw them and invited Juliette to be the soubrette, or leading lady, of the show, and wanted the two boys, too. They were at the Teatro Comico in Barcelona, Spain, for six weeks, doing two shows a day, seven days a week. "I lost a lot of weight there," says Juliette, "and did no sightseeing, because by the time we did two shows a day — the first at 6 p.m., the last at 1:30 in the morning — there was time only for a meal and a chat before going to bed at about 5 in the morning. And when I got up there was just about time to bathe, dress and go to the theatre again."

And then, at the end of March, 1959, they went to the Teatro Madrid. They were there about three weeks when a cable came from Hermes Pan. (Pan had seen the show with Macario while he was preparing a musical for Renato Rascel in Italy.) "I later heard from him in Barcelona," says Juliet, "when he requested me to send some photographs because the producers of *Can-Can* were interested in what he said about me. Two months passed, and I never expected to hear anything again. Then the cable came. It said that they would take me, but wanted me to sign a seven-year contract. I wired back and said 'no.' But two days later, realizing that there were options, and if they weren't going to use me they'd drop me, I changed my mind. So I cabled 'yes'."

On June 21, 1959, Juliet flew into Hollywood. ("It broke my heart to fly right over New York.") Her role in *Can-Can*, originally scheduled as being that of Celestine, was expanded to include the part of Claudine when Barrie Chase bowed out of the film. So Juliet now dances the Snake as well as the Bird of Paradise in the "Adam and Eve" ballet, and has much more of an acting role than originally intended. Star Shirley MacLaine—who a few brief years ago was in the dance chorus of *The Pajama Game*—dances Eve.

Juliet is not too fond of the technique of the camera. Once she starts a dance she likes to go through it to the end without the stops and cuts which the camera men necessarily request for close-ups and changes in angle. But she's learning, and hoping she's doing a good job.

Juliet, though she may be "too tall" for ballet, is obviously just right for the entertainment arts. *THE END*

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AS I REMEMBER IT *(Cont'd from Page 37)*

restored, and he protested humbly:

"No, no, Bambina, such improvisations are too much for an old and feeble grandpapa." Holding her perched on his shoulder, he began to totter, stumbling in fun all over the place. Now she slid down and fell in a lump into an empty trunk. Stretching her tapering legs, she folded her arms behind her head, still in a kittenish mood. They chatted for a minute or so, then the lesson resumed.

Maestro helped her climb out of the trunk, and was again making his grimaces. Pavlova's every move, turn and expression registered in my consciousness, and nothing else in the world existed for me in those memorable moments.

"Now the *glissade Cecchetti* and the four *pirouettes adagio*," said Maestro. She nodded, then did *glissade* sideways, turning slowly in *arabesque*, bent down in an *arabesque penché*, whereby one arm touched the floor and the other was held high up.

"Come here," cried Maestro furiously. "Stand in fifth. Don't forget you are knock-kneed." True, she was not as "turned out" by nature as the other ballerinas, but she had conquered this classical handicap by rigorous training.

"You can never reach Trefilova and Kschessinskaya," he added, just wanting to humiliate her. "Now do your favorite combination," he muttered, as if apologizing.

She made an airy *glissade*, leaping into a turning *arabesque épaulé*, an *assemblé* front followed, and then she turned entirely around in mid-air in a *temps levé attitude*, a test for any dancer. Her left side was even better. The softness of her *pliés* and continuity of motion made the combination a gem.

Just as she was adjusting the bandeau on her head the telephone rang, but no one answered. Her eyes flashed and she called:

"S-t-e-f-i-a, I can't be dancing and also talking over the telephone!" But she ran off. Now Maestro told me in his admonishing manner:

"Telephones are a great nuisance, Mariposa. They interfere with everything nowadays." When the star returned she walked in her springy, half-floating way, her chin high.

"We must stop for a few minutes, mon cher," she said in a business-like voice, and then whispered into Maestro's willing ear. He did adore all kinds of excitement, scandal and secrets!

"No!" he exclaimed jubilantly. "I can't

believe it! Madonna Mia! Tutti Santi!" She put her hands to his ear and said aloud:

"A fortune of a lifetime for two minutes." Maestro let his arms fall and dangled them like a clown sticking his tongue out . . . He was eager for more news, I knew it. However, Anna put her toe shoes on again. Turning swiftly in circles, she was smiling and chattering at the same time:

"America is rich. If they can afford to pay me, why not? I can easily dance on a glass floor in that night club. I don't mind slippery floors if the cash is on hand." She finished her lightning-like *pirouettes.*

"Eccola Bambina," he said. "You have a good head on your swanlike shoulders!" He grinned, spilled streams of water on the floor, leaving real puddles all over. She stepped right into them, ready for more work.

I glanced at my glass ball watch which mother had lent me for the gala occasion. It was eleven. Pavlova went to the barre and did *changements* on toe, *piqués*, and then some exquisite *attitudes* and *arabesques*, whereby her instep stood out in its amazing size. Her tensing and relaxing went on with sparkle and velocity, while her playfulness added charm to classic exercises.

"What a day," repeated Maestro several times — "una festa, a holiday. Pick any adagio you want." He was still thinking of the fabulous sum offered Anna. Anna did the *temps de courant*, which is in two parts. Her ability to balance on one toe was miraculous, and the seeming absence of all effort made it so rare. It was wonderful to see her so close. I still could not believe my own eyes.

Now the doorbell rang, and I caught sight of a dainty blonde, who came running to the door. She, too, had the unmistakable step of a ballet artist. She handed Pavlova a telegram.

The ballerina read it, turned to me and said:

"Don't you want to see some of our new costumes? Stefia, take her to the dining room."

She wanted to remain alone with Cecchetti, it was clear. I got up and thanked her with a curtsy. Little rivers of perspiration glistened on her satin skin and dropped from her long eyelashes. Strange how her presence bound me hand and foot to the point of greatest perplexity. I don't think I have ever known a person more electrifying than Anna Pavlova.

THE END

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ON THE DANGER OF DANCING DANCES

BY PAUL DRAPER

One of the outstanding results of a tour such as ours *(described in Dec.-Feb. issues)* is the ease with which one can do the programmed dances. The show becomes a breeze, and one feels very secure. The stage is where you live — even a bad floor seems unable to mar your performance. You feel sure you have improved immensely, and you can't wait to show your friends how well you are dancing. A few days of deserved relaxation, then up to your studio to practice.

A rather unpleasant surprise awaits you. As you begin to go through the familiar pattern of warm-up and stretches at the barre and in the center, you at first feel a slight stiffness, which you attribute to the few days of layoff. It is only when the sounds of the faster steps don't sound clear, and the turns fall off even when you are undeniably warm, that you begin to reflect questioningly. Rationalization fails, and you come to the sorry conclusion that you're dancing very badly.

How can this be? You've done much more work over the past three months than you usually do. You feel fine, you've had excellent write-ups, and you weren't making any mistakes in your routines. It is this last fact that has caused the trouble. Not making mistakes is the natural result of doing the same thing over and over. You have become like a machine and a sort of automation has taken over.

As I have pointed out it is difficult to practice on the road. A short warm-up is usually all one can manage. Any practice that you do get in is on the dances that you are performing. A dance for an audience makes use of technique, often to your absolute limits, but technique is never its chief ingredient. If it were, you would be an acrobat or a juggler. Its chief ingredient is what you communicate to the audience. You do this in many ways. They are variously described by such phrases as inner drive, motor impulse, personality, tension and relaxation, artistic integrity, and other terms which strive to render into words the miracle of one person having a moving effect upon another. The point is that all these forms of telling an audience what you mean depend on the whole you—the you that you practice all your life long, not just with dance. If you work hard at making yourself skillful at this, you can be successful long after your technique has vanished (of course, you must maintain a minimal standard). Performance does not depend solely on how high your leg goes in a battement, on how cleanly you turn, or on how crisp and sparkling your tap sounds are. When you perform over and over before an audience, you learn to emphasize that about the dance which evokes the most real response. In a romantic dance this may, for instance, be the flowing quality between two sections of relatively static movement. To achieve this,

you may perhaps discover that lifting your leg as high as you did in rehearsal interferes with precisely the flowing quality you want.

In a quick, fiery dance you may find that a small, nervous quality you would not allow yourself in front of a mirror creeps in to accentuate what the audience seems to like and understand best. In any case, there will inevitably be changes which are not technical, and which, in fact, relegate technique to the secondary position it should occupy in the armory of any good dancer.

The result is that when you return to class, or your own practice, where technique comes first, you will discover you haven't used certain muscles and haven't given certain neuro-muscular patterns the constant work they need in order to remain patterns. In fact, if you were shown a new dance the moment you returned from a protracted tour or a long run in a hit show, you would find it much more difficult than you imagined.

I do not know of any solution to this except to make the jumps shorter on the road or cut out matinees in the city. Then you might have time to do all the things you don't do on stage. As it is, professional dancers either haven't the time or are too tired.

So if there is no practical solution to the problem, why write about it at all? It is important because it applies not only to professional dancers, who are especially affected, but also to all students and non-working dancers who spend most of their study or practice time doing routines. The ardent practice of any routine will indeed help perfect and polish that routine, and a certain amount of this is necessary, but it will also draw you away from becoming as good a dancer as you might become. It is, I admit, more fun to do a dance that you have learned and know well than it is to do exercises and single steps — particularly steps you have difficulty in doing.

There is some excuse when you have time to do only your show. There isn't any when you are free to study and practice. Although technique does play a secondary role, that role is essential, and no amount of dancing dances will keep it in shape even if the dances are very difficult. When you insist only on doing routines, you are indulging a vain weakness.

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ALEXANDER *(Cont'd from Page 27)*

Dance Week in its own section of the country, invited to do the annual children's performance of Assn. for Childhood Education. In addition to Atlanta engagements, averaged (and still does, 6 to 12 out-of-town performances per season.

Co. was able in 1946 to contribute entire net profit of its Atlanta season to the Atlanta Youth Symphony; during ensuing year contributed half of the profit of its Atlanta season to the Atlanta Symphony Guild. This community awareness was probably a strong factor in Mrs. Alexander's being named Atlanta's 1947 Women of the Year in Arts.

In 1946, the ACB stimulated interest in the formation of other regional ballets by appearing in a lecture-demonstration on the subject at the DMA convention in New York.

After the War, the co. widened its touring range with USO appearances in Iceland, Bermuda, the Azores, Korea and Japan. In 1955 it went on a tour sponsored by the Georgia Power and Light Co. as a reward to each of 10 top cities in the Champion Home Town Contest. Summer, 1958, the co. was the first regional ballet co. to perform *in toto* at Jacob's Pillow. After 7 performances there it appeared at the Arundel Opera Theatre, Kennebunkport, Me.

During the 30 years that Mrs. Alexander was working to build and strengthen her own company (and this included the formation of a second co. in Atlanta and an apprentice co. in Decatur, Ga.), she began to act in an advisory capacity to regional ballet companies beginning to spring up in other communities. Finally, in 1956, she wrote to all the companies she knew in the Southeast (south of the Mason-Dixon Line and east of the Mississippi) and invited them to a festival (the first regional ballet festival in the U.S.) to be held April 13-14 in Atlanta. Seven companies, in addition to the Atlanta Civic Ballet, performed.

The pre-festival correspondence necessitated the hiring of a secretary. And since the Festival, she has had to be retained to handle the constant stream of letters requesting advice and guidance.

Mrs. Alexander was the Southeastern Festival's first president, and her company has performed in all of the subsequent annual festivals. This year they are scheduled to perform Mrs. Alexander's ballet *Deo Gratias*, one of approximately 80 works that she has created for them over the years.

In 1959 the Northeast had its first festival, and a Festival Advisory Board (coordinating agent among festivals) has been formed with Mrs. Alexander as chairman. At the forthcoming Northeastern Festival, she has been asked to head a special symposium for young dancers. It is felt that while her success as an administrator and organizer make her valuable to the directors of regional ballet companies (the number of which has now reached about 100), she has never failed to retain her unique sensitivity to young people and her keen awareness of where and how dance fits into their lives.

ASTAIRE *(Cont'd from Page 28)*

Emerged as dramatic star in *On The Beach* (1959; Stanley Kramer Prods.-United Artists). Presently filming *The Pleasure of His Company* (1960; Paramount — comedy-acting role including dance nos. with Debbie Reynolds.

Astaire introduced "straight" filming (showing entire body instead of closeups of parts) of dance numbers. Designs most of his dances himself or in collaboration with Hermes Pan. In 1949 presented a Special Award by the Motion Picture Academy of Arts and Sciences "for his unique artistry and his contribution to the technique of musical pictures."

An ASCAP songwriter himself (e. g., "Just Like Taking Candy from a Baby," "No Time Like the Present"), he has introduced and made many song hits for such composers as Irving Berlin, George and Ira Gershwin, Cole Porter, Dietz and Schwartz, Harry Warren and Johnny Mercer. Has made recordings (latest: "Now — Fred Astaire," Kapp Records). Has written music for some of his dances. Plays piano, drums.

TV films: *Imp on a Cobweb Leash* (G. E. *Theatre*, 1957; his first straight drama role); *Man on a Bicycle* (G. E. Theatre, 1959). Live TV: *An Evening with Fred Astaire*, (NBC-TV; Oct. 17, 1958; repeated Feb. 11, 1959; won 9 Emmy Awards, incl. most outstanding single program of the year and best single perf. by an actor); *Another Evening with Fred Astaire* (NBC-TV; Nov. 4, 1959; dance partner in both 1-hr. shows—Barrie Chase).

Autobiography: *Steps In Time* (Harper & Bros, NYC, 1959).

Chairman of the Board of the Fred Astaire Dance Studios (110 in U.S., Canada and Mexico). Owns Blue Valley Ranch horse-breeding farm in San Fernando Valley, Calif. Hobbies: golf, reading, playing the drums.

Danced for U.S. troops overseas during World War II, USO tour, 1944. Has been seen by more people than any other dancer in the world.

Married to Phyllis Livingston Potter, July 12, 1933. She died Sept. 13, 1955, in Beverly Hills. Stepson Peter born 1930. Son Fred, Jr., born 1936. Daughter Ava born 1942. Lives in Beverly Hills, Calif., with daughter.

BALANCHINE *(Cont'd from Page 29)*

Monte Carlo — also revived several works, incl. *Raymonda* (in collaboration with Alexandra Danilova) for that co., and works for the Teatro Colon, Buenos Aires, 1942.

In 1946 he and Kirstein formed The Ballet Society, which in 1948 became the New York City Ballet, permanent, resident ballet at N.Y. City Center, with Balanchine as Artistic Di-

rector and principal choreographer. For Ballet Society choreographed: *Four Temperaments* (1946), *The Spellbound Child* (1946), *Renard* (1947), *Divertimento, Symphonie Concertante, Orpheus* (new version), *The Triumph of Bacchus and Ariadne* (all 1948). For NYC Ballet: *Bourree Fantasque* (1949), *Firebird* (1949), *Pas de Deux Romantique, Jones Beach* (with Jerome Robbins), *Sylvia Pas de Deux, Mazurka* (all 1950), *La Valse, Capriccio Brillant, A La Francaix, Tyl Ulenspiegel, Swan Lake* (Act II) (all 1951) *Bayou, Caracole, Scotch Symphony, Metamorphoses, Harlequinade, Concertino* (all 1952), *Valse Fantasie* (1953), *Opus 34, The Nutcracker* (full length), *Western Symphony, Ivesiana* (all 1954), *Roma, Pas de Trois II, Pas de Dix, Jeux d'Enfants* (all 1955), *Allegro Brillante* (1956), *Divertimento No. 15* (1956), *Square Dance* (1957), *Agon* (1957), *Gounod Symphony* (1958), *Stars and Stripes* (1958), *Episodes* (with Martha Graham; 1959), *Preludios Para Percusion, Sinfonia No. 5 for String Orchestra, Danzas Sinfonicas* (1960; all for "Panamerica" program). Also in NYC Ballet repertoire, works such as *Serenade, Prodigal Son, Symphony in C, Theme and Variations, Night Shadow*, choreographed for other companies.

With George Balanchine as Artistic Director, the NYC Ballet has made the following tours abroad: Europe, July-Sept., 1950; Europe, April-Sept., 1952 (incl. State Dept.-sponsored perfs. in Berlin); Europe, Aug.-Nov., 1953; Europe, April-July, 1955 (State Dept.-ANTA sponsored); Europe, Aug.-Nov., 1956 (State Dept.-ANTA sponsored); Japan, Australia and The Philippines, March-Aug., 1958 (State Dept.-ANTA sponsored).

Many Balanchine works, staged by him or Vida Brown, former NYCB ballet mistress, are in repertoires of foreign companies, including Paris Opera Ballet, The Royal Danish Ballet, The Royal Ballet (England), The Netherlands Ballet, the Marquis de Cuevas Ballet International. Choreographed *Le Palais de Cristal* (*Symphony in C*) (1947) for the Paris Opera, which perf. it in Moscow in 1957. Choreographed *Trumpet Concerto* (1950) for Sadler's Wells Theatre Ballet.

In Dec., 1959, the Bureau of Int'l Relations of the U.S. State Dept. announced that, as a good-will gesture, several Balanchine works could be staged, without choreographer's fee, for European state-supported cos., including the Ballet of La Scala (Milan), the Netherlands Ballet, and the Royal Swedish Opera Ballet.

Choreography for Broadway musical comedies: *On Your Toes* (1936; "Slaughter on Tenth Avenue"), *Babes in Arms, Louisiana Purchase, I Married An Angel* (1939), *The Lady Comes Across* (1942), *Rosalinda* (1942; revival), *What's Up* (1943), *The Merry Widow* (1943; revival), *A Dream with Music* (1944), *Song of Norway* (1944), *The Chocolate Soldier* (1947; revival), *Where's Charley* (1948; revival); *Courtin' Time* (1951).

Movie choreography: *Goldwyn Follies* (MGM), *On Your Toes, I Was An Adventuress, Star Spangled Rhythm* (1942).

In 1942 he and Stravinsky devised a polka for 50 elephants of the Ringling Bros. Circus.

In 1953 staged Stravinsky's *The Rake's Progress* for the Metropolitan Opera.

A skilled pianist; has on occasion conducted the NYC Ballet Orchestra; incognito played the on-stage clarinettist in *The Pied Piper* (Copland-Robbins) during NYC Ballet season in Paris, 1952.

Author of *The Complete Stories of the Great Ballets* (Doubleday & Co., 1954).

Became American citizen, 1938.

Married: Tamara Geva, Alexandra Danilova, Vera Zorina (Dec. 1938), Maria Tallchief (Aug. 1946), Tanaquil LeClercq (Jan. 1953). *THE END*

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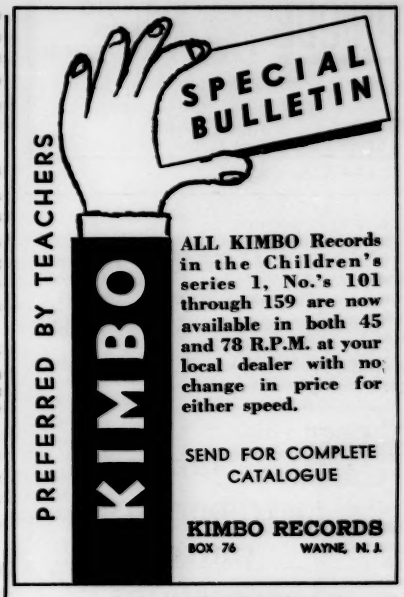
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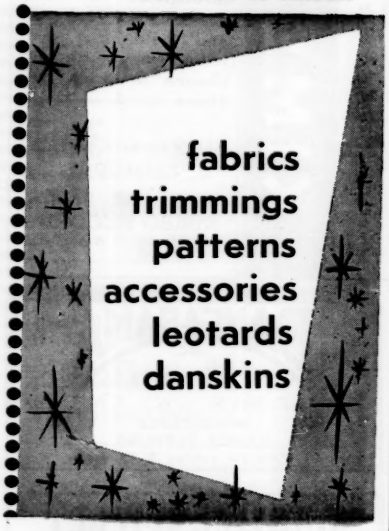

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TEACHER SAYS:

THE BARRE CAN BE DANGEROUS IF NOT USED CORRECTLY

BY JULIA BARASHKOVA

The value of barre work cannot be overestimated—without it one cannot reach the perfection of technique that is required from a good ballet dancer.

Barre work is the foundation on which ballet dancing is built. And just as it is important for a musician to practice his scales and arpeggios, so it is important for a ballet dancer to practice his barre.

At the barre he can do exercises with more strength and freedom, give more power and elasticity to the legs, more finesse to technique. Ballet movements are based on turned-out positions of the legs, and the support of the barre while doing exercises makes possible the acquisition of better turnout.

The brilliant ballet dancers you see on stage all started their training at the barre. They continue to work at the barre daily, and will continue to do so as long as they dance. Backstage before performance you can see dancers, holding on to pieces of scenery, doing a barre warm-up.

The barre is a ballet dancer's lifelong companion. Its importance, incidentally, is recognized by many modern dancers as well. But, as indispensable as the barre is, it can cause a lot of harm if it is not used properly.

Pupils lean on the barre, fall away from it, raise and twist their shoulders, lose control of the body with every shift of weight as they hold it. If they continue to do this, not only will they never achieve good technique, they will actually get worse, since by constant abuse of the body they lose their strength.

All these faults at the barre come from lack of understanding of how to use it. To have a harmonious and beneficial relationship with the barre you must hold it—and your own body—properly. The barre does lend support, but to truly benefit from it you must have stability in your body, standing firmly, compactly, on the feet.

Following is a sequence of exercises for progressively helping the student learn the proper use of the barre.

"Holding" the body

Stand away from the barre, in a semi-turned-out 1st pos., toes about 9 or 10 inches apart. The basis of "holding" starts with the feet — placed firmly on the ground, clinging to the floor from heel to toe. The weight of the body rests on the balls of the feet. The toes are flat, holding the floor (the tips should not be raised). From your feet the "line of holding" goes up through the legs into the torso. Knees are pulled in — this gives them firmness without stiffness. And the hip joints are pulled in — this holds both hips and buttocks together, giving power to the lower back, and connecting legs and torso. The line of holding continues from the hips into the waist. Make the waist narrow, as though putting a belt around it, by pulling in the front and back muscles. This is very important for holding the lower and upper parts of the body together, and for controlling balance when bending at the waist.

The line of holding reaches from the waist to the shoulder blades and arm pits. The muscles holding just under the arm pits pull slightly towards the back, combining their holding with the muscles at the shoulder blades. This gives firm power to the upper part of the body while giving freedom to the shoulders. The shoulders are held wide open. There is no tension in them, as they are well supported by the above-mentioned muscles. The head is erect, set freely on the neck, with no tension.

By pulling in all the "muscles of holding" towards the center, the body is made compact and narrow.

Now that you have the holding of the body, you are ready to go to the barre.

Holding the barre with both hands

Since it is difficult for beginners to control their bodies and feet, especially

The author, Russian-born, trained in Russia and Europe before coming to the U.S., where she was a soloist with the Chicago Opera Ballet and for many years a featured dancer with the Metropolitan Opera Ballet. She currently teaches ballet in NYC.

An experienced and skillful teacher shares her knowledge of a rarely discussed subject

turned-out feet, all exercises in the first grade are done facing the barre and holding it with both hands. Let us start from there.

Face the barre, feet in semi-turned-out 1st pos., arms at the side of the body. The distance from the barre is such that when you raise your hands straight ahead and put them on the barre, the elbows will be half-bent. The body is slightly in back of the elbows, which are on a line with the hands and slightly away from the body, and remain that way. The hands are placed on top of the barre so that the wrists are off the barre and slightly below the hands. The wrists remain down, as raising them also raises the elbow and detracts from stable holding. The four fingers are wrapped around the barre towards the back, the thumb in front. The barre is held firmly, but not tightly. Transfer that holding to the body and feet.

The line of holding at the barre goes horizontally and vertically. Horizontally, the line of holding goes from hand to hand by way of elbows, shoulders and shoulder blades. Vertically it goes from hands through arms, shoulder blades, waist and hips to the feet. The two extreme points of holding — hands and feet — should always be firm, since wavering there will cause wavering in the whole body.

After finding your holding at the barre and feeling quite secure there, turn the feet out more, to a degree which you are able to maintain without losing control of the body. ("Turnout" comes gradually while building control of the legs and feet in turned-out positions.) Stand in each position (1st, 2nd, etc.) for at least half a minute, finding them securely.

When you begin to do exercises such as the *battement tendu,* there will be a shift of the body weight from two legs to one. You adjust to these shifts not by moving hands at the barre, but by shifting the weight to the supporting leg and corresponding hand. In *pliés,* particularly *grands pliés,* beginning pupils tend to pull the body away from the barre, or lean onto it while pushing the hips out, instead of going straight down. This happens because they lose control and coordination. There should be the usual holding through the body, arms and hands, and when the legs bend they should pull the body down in one piece. The arms should follow the body without either tightening or collapsing. When the legs straighten, the body and arms return to starting position. On the way up and down, the elbows remain on the same line—slightly away from the body—without tension in elbows or shoulders. Once you have established coordination between the body, arms and legs in *battements tendus* and *grands pliés,* you have established the normal relationship with the barre.

There are two other important points to observe. First: The balance is always toward the front of the body—toward the ball of the foot and toward the collar bone. To be sure that a pupil has secure balance, hold him by the shoulders or at the armpits and gently try to pull him away from the barre. If he is holding the shoulder blades and the muscles at the armpits while his balance is toward the collar bone, he will remain steady; otherwise he will be easily pulled away. Or else put one hand in back between the shoulder blades and another in front on the chest and try lightly to push him back. If his body is steady between your hands, he will have secure balance. Holding at the hips should be checked, too, by lightly pulling the pupil at the hips away from the barre. This will make him more conscious of holding there.

Secondly: Never take the hands off the barre while doing exercises. If you want to try your balance, take your hands off while standing still in a certain position —but *not* while exercising.

During the first grade, pupils learn all the basic exercises while holding the barre with both hands. By the end of the term they will have control of the body and will be ready to do the simpler basic exercises while holding the barre with one hand, the body at a right angle to the barre.

(Next month: Holding the barre with one hand.)

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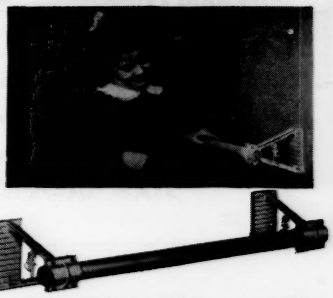

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DANCE BOOKS *(Cont'd from Page 30)*

ers that is interesting, stimulating and, often, downright amusing. This tells the story of little Regina Jones who, quite literally, danced her way out of finishing school and wound up a brief two years later as Danseuse Etoile of the Folies Bergère in Paris with the absurd name of Nila Devi. Almost equally interesting are the accounts of her student dance background in London and Paris as well as her later American successes. Too, there is a wonderfully vivid vignette of a backstage visit to Pavlova, as well as mention of other such notables as Nijinsky and Karsavina. The funniest moment in the book is the author's description of an audition in Paris when she was coming down with black measles. Mrs. Woody claims that "dancing and writing about dancing has been the joy of my life," and she has the fortunate talent to share this zest in a manner that is bound to make this her most popular book for young dancers.

Although Doris Humphrey's monumental *The Art of Making Dances* has already been published in part in *Dance Magazine*, it has not yet been reviewed. However, this outstanding book will be dealt with at length in our April issue, along with notices of other books, including the new edition of Ted Shawn's *The American Ballet*, Allan Ross Macdougall's Isadora, and *Dance Perspectives 5* — "The legacy of Isadora Duncan and Ruth St. Denis," by Walter Terry.

IN THE NEWS

IN THE BEGINNING: This Boyar costume and dance opens Anne Wilson's program "Gems of Russian Ballet." In this and another dance-history program, "The Ballet Story," she has been busy making appearances in NYC and other cities. She will be seen Mar. 16 on WFIL-TV's "Exploring the Fine Arts," Phila.

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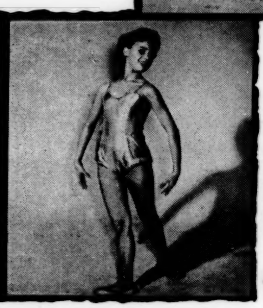

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MID-SEASON HINTS

BY ANTONIA DOBROSLAVIC

For most women this is an in-between season for fashion. The excitement of the holiday season is a dim memory, and spring renaissance hasn't set in yet. This might be the time for review and preparation.

Many of the beauty points indicated for TV and stage make-up can be applied to everyday make-up. If shadows of fatigue appear under the eyes, a light cover mark product or light foundation applied in that area will help erase them.

If the distance between the nose and mouth is too short, avoid applying lipstick too high on the upper lip. If the distance between mouth and chin seems too short, do not draw the line on the lower lip too low. Most corrections of the shape of the mouth should start in from a hypothetical line drawn straight down from the outer side of the nose.

Most of us find it difficult to exercise except under professional supervision. But there are several simple tricks to help offset tension and fatigue that anyone, no matter how busy, or lazy, can do. One of the simplest is to stand with feet together, drop the upper part of the body as though to touch the floor, and just dangle, with a few gentle bounces. It is surprising how much relxation this will bring. Dropping the jaw, idiot-fashion, will also help. If the moment is inopportune for this, shrugging the shoulders up and dropping them back into place will help relieve tension, which often builds up unconsciously.

Now is a good time to start working on the feet, preparing them for the open shoes and sandals so popular for spring and summer wear. Frequent bathing, the judicial use of a pumice stone for calluses (don't rub the spots to soreness), and good pedicure care will make all the difference in the world as far as appearance and a feeling of well-being are concerned. Needless to say, hose that are too small and shoes that are too small or narrow are real cripplers.

Don't wait to begin your beauty care until the moment that you want to feel and look well — a little every day will bring the desired results.

THE END

in the group variations and caressing intimacy in the pas de deux have made it a richly modulated work.

But in restaging it for his own company, Balanchine somehow lost the flavor. He forgot how it evokes the spirit of Petipa and how it reflects the Tschaikowsky score (Theme and Variations from Suite No. 3 in G). And he turned it into a sprightly *exercise-de-style.*

The grand polonaise was brisk, rather than courtly. The pas de deux for Violette Verdy and Edward Villella, despite the fact that they are well suited to each other rhythmically and in body proportion, had an element of competition, rather than of suavity. Only Miss Verdy's solo passages were absolutely right, ranging as they did from an elegant rubato in the opening pas to a tasteful sense of contrast between stillness and swift allegro.

Perhaps — and let us hope so — Miss Verdy's approach will eventually permeate the whole ballet. And perhaps the management will eventually deem the ballet worthy of more richly caparisoned decor and costumes—ones of its own, rather the hand-me-downs from *Symphony in C.*

D. H.

Paul Draper
92nd Street "Y"
January 10, 1960

The artistry of Paul Draper encompasses qualities seldom associated with a tap dancer. His style has elegance; his dynamic range is tremendous; his phrasing is subtle; he can conjure up a most evocative atmosphere. And so, since this is not merely precision nor superficial brilliance, which astonishes at first sight but eventually palls, the viewer can still find — even in a program devoted almost exclusively to familiar works — sources of fresh delight.

The novelty on this concert was *Mack the Knife* — stealthy, apprehensive but determined in his underworld mission. Through pure movement quality — and without a single tap — Mr. Draper created a distinctive character. An interesting and possibly significant departure from the varied styles of his repertory. *S. J. C.*

Jose Greco and Company
Brooklyn Academy of Music
January 16 & 17, 1960

Mr. Greco's program on this occasion was about what we have come to expect of him. There were classical, folk and flamenco numbers all danced by a beautifully costumed, well-rehearsed company. It was all very professional and very slick.

The Greco approach is now not only pat but obvious and lacking in nuance. His dancers seem unaware of any possible facial expression between a wide smile and a pout — both quite predictable.

On the credit side: Lola de Ronda, looking more beautiful than ever and performing with a gracious purity of style; and José Molina, a virtuoso with a pleasant, almost unaffected manner. *S.J.C.*

An Evening of Dance by Martha Wittman, James Payton, Ann Vachon
92nd Street "Y"
January 24, 1960

Moments of poetic beauty in dance are precious moments. There were some memorable ones in this concert. Mr. Payton's *At the Edge of Dusk* contained a lovely, lyric solo for Juliette Waung and a more dramatic, but equally touching one, for himself. Their duet, with his sharp, tense movements set against her sustained, flowing ones, had beautiful visual design.

Miss Wittman's solo *Call* captured the coexisting strength and delicacy of a winged creature, and communicated its urgent longings to soar into the air. In a different vein, Miss Vachon contributed some delightful nonsense about behavior with umbrellas in her *Cloudburst.*

Such moments provided glimpses of artistry that none of the choreographers was able to sustain. Miss Wittman alone seemed to have a sense of coherent structure in her dances, and in her one extended group work, *Dark Playground,* the design was only intermittently apparent. A child, hemmed in by a fence-like structure, struggled against ominous forces. The over-all plan was clear, but the details of execution were not always worked out with sufficient attention to function and relevance. Consequently, the tension sagged and was often dissipated.

Miss Vachon's umbrella gimmick was amusing until she prolonged it far beyond its natural theatrical limits. Mr. Payton concluded his sequence of solos and duet with a quartet whose relation to the preceding parts was, at best, ambiguous.

Each choreographer demonstrated ability to deal artistically with a few figures for a brief time span. But each, in his inability to maintain the standard achieved in fleeting moments, showed he had undertaken a program beyond his scope at this stage of his development. *S. J. C.*

Alvin Ailey Dance Theatre
92nd Street "Y"
January 31, 1960

Mr. Ailey, who last season tried his hand at experimental novelty, turned this season to the oldest love story known to man — Adam and Eve. The result, danced to Milhaud's *Creation of the World,* was fresh, inventive and beguiling.

Performed against a background of projected greenery, the dance showed the emergence of man, his delight in the beauty of nature, his discovery of woman and their joy in living together. The plan could not have been simpler, but it had a marvelous quality of breathless, unquestioning wonder. Mr. Ailey and his guest artist Matt Turney danced even the complex lifts with a beautifully fitting fluidity of movement.

The other new work on the program was *Revelation,* a suite of Negro spirituals. There were some striking individual sections here. The opening "songs of trouble" contained exciting stage designs, suddenly broken by huge surges of movement and resolved into mourning masses of stillness. The baptismal scenes were filled with fervor and deft characterizations. The company danced them all with a wonderful muscular awareness of their emotional import. But the suite was much too long for sustained effectiveness and became at times an almost literal reiteration of the musical phrase.

If Mr. Ailey's pseudo-balletic *Sonera* was a mistake, it was redeemed by a repetition of his sensuous and dramatic *Blues Suite,* which showed both the versatile choreographer and his excellent dancers to advantage. *S. J. C.*

TOTEM: Nikolais Dance Co. & Henry Street Playhouse Dance Co.
Henry Street Playhouse
January 29, 30, 31; Feb. 5, 6, 7, 1960

One of the most cherished of our childhood memories has to do with a certain Chinese restaurant. It featured social dancing.

Every so often the lights would dim; a most marvelous mirrored orb would revolve above the dance floor; and a battery of colored lights would be focused upon it so that as the couples two-stepped sedately, they were bathed in swirling pellets of colored light.

What made this so especially exciting is that right before the dancing and right after, these were ordinary people. But while they were on the dance floor, they were magically transformed.

And perhaps in these instants of transformation and return lies what is to us the essential problem in the theatre of Alwin Nikolais. In his newest work, *Totem,* as in its predecessors of the past three or four years, he has created an enchanting world of the senses. But because he gives it no points of reference

(Continued on Page 71)

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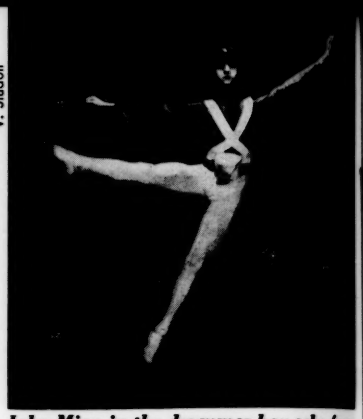

V. Sladon

John Mino in the drummer-boy solo from "Graduation Ball," one of several he performed in a recent program by Harry Asmus' new Ballet Stage Co., NYC.

INTERESTING YOUNG DANCERS

Sonja Bayard, who five years ago illustrated the "do's" in Thalia Mara's "Do's and Dont's of Basic Ballet Barre" series for Dance Magazine, is now, at 16, a lovely, talented member of the Thalia Mara-Arthur Mahoney Ballet Repertory Workshop, NYC. The group makes its N.Y. debut on April 3 at the 92nd St. Y. This photo of Sonja was seen by millions in a recent Admiral TV ad in Life Mag.

REVIEWS *(Cont'd from Page 69)*

with reality, one feels that his dancers are in some way betrayed. We are forced to forget that they are people. And in so doing, we are forced to forget that art in its fullest definition implies emotional involvement.

What was this latest Nikolais world like? The stage was decorated at both sides with fabric columns. Stretched taut, they were bamboo-like in shape. And like everything in the Nikolais world, they seemed to live and breathe and glow differently with each entrance of dancers.

The electronic accompaniment boomed and pulsated and rattled and reverberated as though one were listening to the sounds of the earth sifted through miles of trembling air. Couples came on—one member of each pair holding a pole and the other member noosed by a rope attached to the pole. They were all rendered anonymous by white face-masks like the basic make-up of a Kathakali demon.

A gong, a filmy traveling curtain, then flickering colored lights and three figures emerging like the phosphorescent jelly-fish that cling to the oars of a rowboat on a night sea . . . another trio in gaily colored tubular costumes and moving stiffly like robots in their Sunday best . . . three couples in striped leotards in a quickly rhythmic dance . . . a luminous circular shell of fabric curving and rolling and revealing a female figure rising and sinking in its center . . . two figures bearing a stick horizontally and supporting a fiercely acrobatic harlequin-figure with the leering face of death . . . five girls fluttering and running in circles . . . and the whole group in an eerily lighted kaleidoscope of arms and legs and whitened faces.

These in brief inventory were the eight works forming the first half of *Totem*. And it was for the most part more arresting than the second half. The integration between dancers and objects seemed more close and more spontaneous.

It would be difficult to say which was better trained, the dancers or the stage. Both performed with rhythmic certitude. And in the case of Murray Louis, Gladys Bailin, and Beverly Schmidt, with an elegance unthwarted by their anonymity.

D. H.

Opposite page:
Beauty and dance combine well in Cathy Birch, a ballet major at Sullins College, Bristol, Va., who was runner-up in the Miss Virginia contest, and will be this year's Mardi Gras Queen at Sullins. The Dance Dept. has its gala on March 4.

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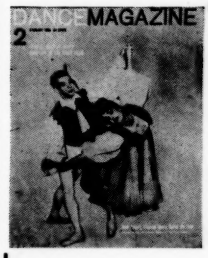

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TV *(Cont'd from Page 17)*

of youngsters of assorted ages and abilities in ballet school episodes. Both episodes had excellent ideas, and I suppose it was more to the taste of the millions of viewing mothers and daddies to see darling little girls with fat little tummies, sway backs and slack knees—just like their own kids—rather than sleek, well-placed prodigies who could have been found if one looked in the right places.

On the 10th the girls went through a few barre and center exercises while a narrator sentimentalized about the dreams of the budding ballerinas. Then the inmost thoughts of the three with the most serious expressions were revealed. One was harboring an ambition to be a hotcha Broadway star, one wanted a home and kiddies, and one was thinking of baseball. And little Dunia, the despair of the teacher, she who made all the mistakes, dreamed of being a glamorous ballet star partnered by three handsome cavaliers. The dreams were danced — the baseball player swatted the ball while still wearing her toe-shoes, the ballerina managed 12 fouetté turns.

On the 31st, the same children were in a dance class situation which revolved about fond mamas on the sidelines. Dinah Shore, whose daughter Melissa is part of these proceedings, gives the whole thing a kind of down-to-earth warmth. And Tony Charmoli and assistant Dick Beard handled the situation well.

I like to hear the compliments Dinah Shore oftens hands to choreographer Charmoli. Recently she reassured two guest stars that her choreographer could certainly fix them up with acceptable dance routines, as he specializes in singers with two left feet. Taina Elg was one guest star for whom Charmoli did not have to compromise his art. She danced beautifully with three of the ensemble boys on Miss Shore's Jan. 10 show.

Quite a few dyed-in-the-musical-hall show business luminaries graced television last month and demonstrated the kind of dance that goes with the song-and-dance man. Mickey Rooney, Jerry Lewis, Maurice Chevalier and George DeWitt tapped blithely in a way as old-fashioned as vaudeville, as eternal as song and dance.

Jerry Lewis's cane dance, on Jan. 16, arranged by Nick Castle, was very clever. It started as a rehearsal full of mishaps, including a girl and canes that went uncaught, and ended with an avalanche of falling canes. It was followed by the same dance, well-rehearsed and costumed, with canes and girl caught on cue. *THE END*

UTAH STATE UNIVERSITY

(Cont'd from Page 43)

ning a summer presentation of *Kiss Me, Kate*, in its new Opportunity Theatre, found that the Physical Education Department couldn't provide them with the dancers needed. With the stimulation of professional teachers, who command a discipline unknown to non-professionals, and exposure to forty serious-minded dance students from the School of Performing Arts, students and faculty at the University made great progress.

Dr. Yocom and Miss Shurr agree that all physical education and fine arts departments, instead of being in conflict, can and must supplement each other.

"We acknowledge the difference between varsity baseball and professional playing," says Dr. Yocom (Ph. D in Education). "Why not recognize the same difference in skill levels in dance?"

In accordance with the beliefs of those guiding the project, U S U's Physical Education Department provided the psysical facilities, recreation courses, and the beginning and intermediate dance classes. The Fine Arts Department used the same facilities, but taught only intermediate and advanced students interested in focusing on theatre performance.

Classes were provided in modern dance, ballet, composition, percussion, and a choice of recreation and academic subjects — all for high school or college credit — and there was plenty of rehearsal and dance performance.

Tuition included a week of bus touring in Teton, Yellowstone and Glacier National Parks, as well as a trip to Canada's Lakes Louise and Banff, before settling down to the summer's intense activity. This year's preliminary trip will include a visit to the Grand Canyon and the Indian country of Arizona and New Mexico, where the group will see, and possibly exchange dances with, Navajo, Zuni, Hopi and Santa Clara Indians.

"Why," says Dr. Yocom, "should dance students have to be in the physical education department, studying to become phys ed or dance teachers, if their main interest is in performance? Why not let those who wish to be phys ed teachers train in that department, and those who are interested in professional performance go on, after having received their preliminary training in physical education, to the fine arts department, where they can work with professionally-minded teachers and take courses in related arts.

"Too often, our colleges forget that everyone is there to work for the best interests of the student." *THE END*

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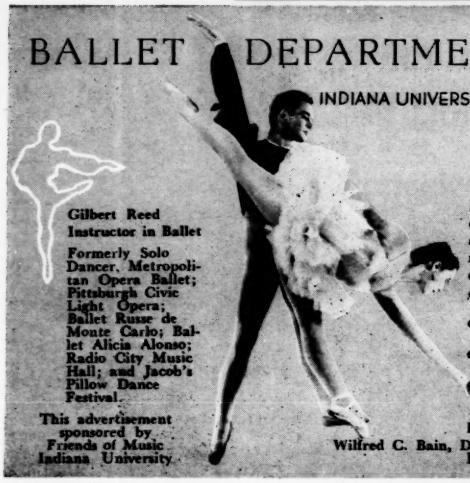

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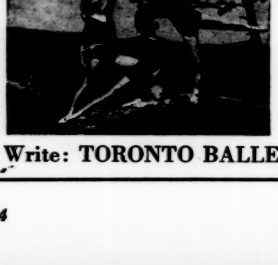

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TALK OF THE TRADE

BY TONI HOLMSTOCK

The IDYLLWILD ART FOUNDATION, celebrating its 10th anniversary this summer, has arranged a special program in both contemporary and folk dance for the occasion.

The Contemporary Dance Workshop (July 25-August 5), headed by Bella Lewitzky of Hollywood, brings an international staff to Idyllwild, including Eugene Loring, director of the American School of the Dance, and well-known film and TV choreographer; Isa Partsch-Bergson of Essen, Germany, assistant director of the Kurt Jooss School of Dance there; Michiko, internationally known exponent of ethnic dance of the East and technical advisor for the dances of *The King and I*, both film and stage versions; Trudi Schoop and Jeri Faubion, who have been pioneering in the field of dance therapy in California; Dr. Lois Ellfeldt of the University of So. California; Sudha Patel, brilliant young East Indian dancer.

The International Folk Dance Workshop (July 11-17), will feature dances of the world with a staff consisting of Mary Ann Herman of New York, Vyts Beliajus of Colorado, Madelynne Greene of San Francisco and Millie von Konsky of Oakland. Sudha Patel will also teach a group of East Indian folk dances.

Credit for both workshops will be available through the University of So. California. The campus of the Idyllwild Art Foundation is located in a beautiful mountain valley, a mile high in the San Jacinto Mountains of So. California, 115 miles from Los Angeles.

●

The ALBERTINE SUMMER DANCE WORKSHOP at Bar Harbor, Maine, again presents Madame Felia Doubrovska as ballet mistress. The program for the serious-minded dance student concentrates on dance study in beautiful surroundings and includes not only ballet but Hindu and Spanish dance as well.

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BY GERTRUDE HALLENBECK

Whatever your plans for a closing program — recital, revue, studio demonstration or an exhibition of classes for parents and friends — the task of choosing the proper material is often very difficult.

To find material that is educationally graded in order to satisfactorily advance the student, to find material that has audience appeal — and that the students enjoy learning and performing — is indeed a very large order, but one that several companies have solved with timely children's production records.

As a show opener, Choreo Records has a very catchy recording called "HONKEY TONK SHOES" (CH 154B) which could be used succesfully for an intermediate tap ensemble. The tempi vary as the different styles of tap are introduced — a good factor in teaching a wide range of basic rhythms within one routine.

In the album "STARS OF TOMORROW" (HLP 3012), Hoctor's Dance Records has a number of the same name that is sure to get your recital off on the right foot. On one side of this release the selections are recorded with the vocal; on the other the same selections are recorded instrumentally. For intermediate-advanced students who are capable of doing precision work.

"VARIETIES IN JAZZ" (Stepping Tones 126) is an ideal children's jazz record. It could be used as a complete jazz production in four rhythms. "Cha-Cha Time" and "Let's Rock" are on the "A" side of this ten-inch 78 rpm disc with "Stars and Stripes Jazz" and "Dancin' the Blues" on "B" side—enough for four short dances of 48 bars each.

Short ballets for graded students have been rare. But no more. For children in their first and second year of training, between the ages of 6 and 10, "THE CANDYLAND BALLET" (Stepping Tones 221) is a delightful arrangement of a 4/4 novelty called "Lollipops," marching "Peppermint Sticks," waltzing "Candy Kisses" and "Tootsie Rolls," gay polka, plus an introduction of the themes of all of the sweets and a gay light finale in gallop tempo — all of which adds up to a lot of dancing in a little less than six minutes of time!

Records with Kimbo labels are a familiar sight in any dance school that

specializes in children's work, but a 12-inch LP Kimbo record of a children's ballet album is a new, welcome sight. Joseph Levinoff has choreographed this children's ballet to music from *William Tell* by Rossini, using an entire cast of children from 7 to 15 years of age and ranging in rate of progress from beginners through advanced. The five graded variations — "The Revelers," "The Frolickers," "The Garland Dance," "The Heralds," and "The Dance of the Chosen Maiden" — give students an opportunity of experiencing, in simple form, the feeling of being a part of a complete ballet. Learning phrasing, timed exits and entrances, stage spacing and formations are all such an important part of a young dancer's background and are all included at some point in *William Tell*. Fourteen minutes and thirty-five seconds of beautifully recorded ballet music await you on just the "A" side of Kimbo Record No. 1022, and backing all of this is still another wonderful, but shorter children's ballet designed for two groups of eight dancers to the *Skater's Waltz*.

With notes available for all of these production records there should be no last-minute frantic search for good, sure-success material.

LISTING OF MORE NEW RELEASES

Ballet Recordings

Beginner:

"I'm Taking Ballet Lessons," "Don't Be Sad, Little Ballerina," Selva-Ringle 32, 78 rpm.

"Fascination Valse," "Primrose Valse," Statler 253B, 45rpm.

"Skipping Rope," "I Wonder Where My Doggie Is," Selva-Ringle 33, 78 rpm.

Beginner and Intermediate:

"In a Flower Garden" (ballet prod.), Stepping Tones 222, 78 rpm.

"Fairy Doll Ballet" (ballet prod.), Stepping Tones 211, 78 rpm.

"Curlicues," "Powder Patches," Statler 251B, 45 rpm.

Intermediate:

"Summer Nights," "June Valse," Statler 251A, 45 rpm.

"Morning Glories," "Fireflies," Statler 253A, 45 rpm.

Production Tap or Jazz

Intermediate-Advanced:

"Baseball, Baseball," "I Like to Go to the Ball Game," Dance Record HLP 3012 ("Stars of Tomorrow"), 12" 33-1/3 rpm.

"Rinky Tink Rag," Choreo CH 111B, 78 rpm.

"The Big Beat," Choreo CH 111A, 78 rpm.

Children's Tap, Jazz, Ballet

"Kiddie Ditties," Dance Record HLP 3023, 12" 33-1/3 r.p.m. *THE END*

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(Continued from Page 6)

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ANN BARZEL

HOLLYWOOD AND LAS VEGAS

The Frances Langford spectacular, set for this month and choreographed by **Hermes Pan**, has **Fred Curt, Jimmy Huntley, Roy Palmer, Dick Monahan, Joyce Horne, Darlene Engle, Carol Bryan, Bocky Varono, Dee Arlen, Lizanne Truex** & Pan (in a brief sequence) . . . **Gino Malerba**, who assisted Pan on "Can-Can" & the **Fred Astaire** shows, has returned to Hollywood after an Italian holiday . . . **Tony Charmoli**, successful producer-choreographer & silent partner-dir. of "Around the World With Nellie Bly," is planning another TV spectacular . . . **Gloria DeWerd** (Mrs. Gregg Peters), Charmoli's dance-in for Dinah Shore, is expecting . . . **Paul Godkin** is preparing a TV special for late spring . . . **Edythe Udane**, currently working on the Marilyn Monroe film, "Let's Make Love" at Fox, will join **Herbert Ross** for dance assignments soon . . . **Earl Barton** has completed staging a big industrial oil show, which has been delayed because the new product was not ready . . . **Hamil Petroff** stages several dance-beverage commercials this month. Plans for his Mickey Rooney TV special are well under way . . . **Dave Robell** will stage musical no's for the big Thailians Ball, a charity ogn. founded by **Debbie Reynolds.** Miss Reynolds is to present an ABC-TV special a la "An Evening With Fred Astaire" with choreography by **Alex Romero** . . . Warner Bros. is dusting off "High Button Shoes" which is slated for Apr. prod. No choreographer is set yet . . . **Howard Kreiger** assisted & danced in Gale Storm's last "Oh Susanna" TV show, choreographed by **Miriam Nelson.**

Tom Hansen, assisted by **Lee Irwin**, chose **Don Crawford, Curry Pederson, Eddie Westen, Gary Menteer, Cynthia Scott, Claire Gunderman, Gretchen Hauser, Phylis Sues, Mary Ellen Terry & Fran Bellani** for the forthcoming Frank Sinatra ABC-TV special. Supporting **Juliet Prowse** in a specially created ballet will be **Buddy Bryan & Ian Bruce.** Hansen has been signed for other TV specials, including a 2-hour one with a top film star . . . **Claire Gunderman & Bill Bradley,** "Arthur Murray Party" regulars, jet to Hollywood next month for a commercial . . . Miriam Nelson, choreographer on Fox's "High Time," starring Bing Crosby, Fabian & Tuesday Weld, has taken dance-ins, **Bert May & Michele Barton,** to Stockton, Calif., for location shooting and rehearsal of musical no's to be filmed in Hollywood in late Mar. . . . **Marie Bryant** will use 6 boys & 6 girls in the new Pearl Bailey act . . . **Jack Mattis** is rehearsing with a line of girls for a Havana booking next month . . . **John Butler** is on the West Coast choreographing the Victor Borge Show, guest starring Jane Powell. Butler, assisted by **Cass Jaeger**, has chosen **Lynne Bernay, Valentina Gomansky, Bonnie Evans, Jerry Donald, Judy Chapman, Shirley Kaye, Bruce Hoy, Rudy Del Campo, Bobby Karl, Joe Stember & John Moore,** with **Allegra Kent & Dick Price** featured . . . **Nick Castle** will stage musical no's for the new Jerry Lewis film, "The Bellboy" . . . **Charlie O'Curran,** who just finished "Bells Are Ringing" at MGM, is restaging the Crosby Boys' act, since Gary is ill and out for a few months . . . Many ballet fans turned out for the "At the Ballet" preview at the Gering Galleries of Art. This unusual exhibition of all-ballet paintings & photos by Richard Kishady & Loren Smith is most inspiring.

LAS VEGAS: **Barbara Frederickson**, well-known dancer & showgirl, married Lindsay Crosby Feb. 6 . . . **Dee Blacker** has staged the entire **Donald O'Connor** Show at the Sahara, starring Sidney Miller, Ginny Tiu, Elkin Sisters, Bill Chatham, O'Connor & The **Dee Blacker Dancers** (a group of young dance students from Miss Blacker's LA studio) . . . **Flo Walters & Art Johnson** are featured in the **Donn Arden** prods. at the Desert Inn, currently starring Louis Prima & Keely Smith . . . Prod. choreographer **Eddie Kreig** has staged the new show at the Dunes, highlighting **Tony de Mile, the Schaller Brothers, Ferry Forst,** the **Luis Trapage Dancers,** with **Gladys & Freddy** and **Wally Green** . . . El Rancho Vegas houses the new Monte Proser Show, "Russell Patterson's Sketch Book," starring **Jane Kean, Louise O'Brien, Tim Herbert & Chele Graham** . . . **Jack Regas** has staged the new Gisele MacKensie act, currently at the Flamingo, with prod. no's by **Barry Ashton** . . . **Gar Nelson** fronts the song & dance **Renne Stuart** prod. no's at the Sands.

ROY CLARK

SOUTHERN CALIFORNIA NOTES

David Lichine departed for London & Bavaria to met with Antal Dorati and others about his new ballet, "Magdalena." Score is to be by Dorati who arranged Offenbach music for Lichine's "Helen of Troy." He hopes to premiere the work in London with Pier Angeli (a Lichine discovery) as star. Lichine dancers **Jane Barrow, Mary Gelder & Diana Levy** have joined the **American Ballet Theatre** for its tour. Misses Gelder & Levy danced with the Australian **Borovansky** co. in past seasons . . . **Eugene Loring** lent **American School** dancers **Angela Mouca, Teresa Jimenez & Virginia Ann Lee** to choreographer **Joan Tewkesbury** for the West Coast premiere of "Capriccio" at USC . . . **Sandi Conant's** 1st prod. by her modern dance class at Chico State Coll. drew a house of 500. **Jim Hurst, Barbara Luzzadder, Merryann Matousek & Arthur Solomon** performed. "House of the Rising Sun," a new solo, had ballad accompaniment by Tom Lee. Miss Conant's humorous works, popular at UCLA, were highly praised . . . **UCLA & Mary Bran** gave LA another chance to see **Bolshoi** & Leningrad dancers on film in handsome ballroom scenes from "Eugene Onegin." A Tchaikovsky film gave short but exquisite glimpses of "Swan Lake."

LA ANTA's reception for nat'l pres. Peggy Wood was enlivened by **Beatriz Monteil's** very funny perf. of "Eva," a moment in the life of a woman evangelist. The piece was elected to be sent to NY nat'l conference. Other works presented by dance chairman **Jon Angelo** included a religious dance by **Jan Darian;** a spiritual by **Eunice Cain; LA City Ballet** members **(Haldor de Becker, Francine Edwards** [especially sparkling], **Marjorie Landis & Jeanne Retle)** in a pas classique; modern jazz no's by the **Eddie Gay Dancers** (choreography by **Don Robinson** & Gay) and **More-Landis Dance Center Ballet** in no's by **Mary Clare Sale** . . . **Thelma Oliver,** seen recently with **Victor Upshaw** in **Jeni LeGon** works, appeared at the Million Dollar Theatre in the debut show of Mexican film star Maria Felix. Miss Oliver is scheduled for **Josephine Baker's** NYC revue, then **Yma Sumac's** Soviet Union tour . . . **Maria & Teo Merca,** whose elegant dancing added artistry to Lichine's "Carmen" at H'wood Bowl, have been keeping things lively at Hermosa Beach Insomniac with Tues. & Wed. Flamenco eves . . . LA City Ballet may make its debut in Brazil. Annual appearance at Riverside was highlighted by **Michel Panaieff** in "Devil's Belt" and the debut of Haldor de Becker (as soloist), **James Piersall, Beni Bara, Myron Reynolds & Knarik Andoneff,** who danced with **Tony Barberio** (whose stature was augmented by his character work in a gypsy sequence).

Joey Harris is taking over the **Toland School,** Santa Monica. His most recent choreography was for Marymount Coll. Christmas prod. of "Carousel," featuring **Olivia Johnson & Don Newitt** . . . "Suite Americano" was most novel & engaging sequence of **Ximenez-Vargas Ballet Espanol** debut here which was enthusiastically received . . . Altadena Rose Parade Queen selection show had **Evelyn LeMone** dancers **Shirley Stephens, Linda Wilson, Linda Yezerski, Joellyn Kapp, Carol Polen, Marita Valentine, Jeannine Clesie, Cynthia Madison, Paula Wilson & Gregory Webster** . . . **Joyce & Bill Malm** became parents of Elaine Anne Malm Jan. 3 in Santa Monica . . . In recapitulation of '59 dance events last month, "Chuflas" no., choreographed by **Julio Torres,** was performed by **Ana Galindo,** not **Anna Galina.**

JOHN DOUGHERTY

SAN FRANCISCO AREA NEWS

Ballet Russe de Monte Carlo's 5 perfs. drew an estimated equivalent of 4 full houses with **Alicia Alonso & Igor Youskevitch** giving a tremendous lift to the co. Though some colleagues disagree, I felt the co. had regained some of its lost ground and had the most disciplined corps in years. **Nina Novak, Alan Howard** and, in character roles, **Edmund Novak** distinguished themselves. "Ballet Imperial" & "Coppelia" were about as good as ever. Howard returns to guest-teach at the **Academy of Ballet** in the fall . . . After Youskevitch told the press he thought San Francisco a poorer ballet town than 15 years ago, an unidentified commentator, interviewed the next day, replied that ballet isn't as good as then.

Bari Rolfe, SF dancer, writes from Mexico City, where she is with **Ballet Waldeen** for a tour of Mexico, Central & So. Amer. under govt. subsidy, that Mexicans are "astonished" that US ballet has no govt. subsidy . . . **La Mariquita** opened the Palo Alto Youth Concert series Feb. 7 with "The Flamenco Story," assisted by **Joanne Ojedo & Miguel Blanco Wedlake,** with Jose Callarudo, guitarist & Howard Albertson, commentator . . . **Ximenez-Vargas Ballet Espanol** proved the sleeper of the year, drawing a good crowd and excellent press for its 1st perf. here. Spanish friends reported that the dancing was "just like in Spain." Prediction was that **Jose Greco** would have to look to his laurels in Oakland Feb. 20 & SF Feb. 21.

Int'l aspects of the Chinese New Year were

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Hawaiian Dancers, Magana Baptiste & Co. in E. Indian dances, also Japanese & Siamese groups. The **Chinese Lion dancers** & Chinese operas (as much dance as music) provided the Chinese flavor . . . **Shivaram** performed with students in E. Indian dances in an end of semester recital at the **Academy of Asian Studies** Jan. 30. Louise Lightfoot added commentary . . . **Daniel Nagrin** was scheduled for the U. of Calif. in "Modern Dance Portraits" Feb. 9. **Sophia Delza** is set for the U. of Calif. Mar. 24 . . . The **Norway Festival Co.** was to give folk dances at the Berkeley Community Theatre Feb. 26. The **Laubins** perform their American Indian dances Mar. 6 at the Las Lomas HS, Walnut Creek, for the Contra Costa Youth Concert series.

CLIFFORD GESSLER

WASHINGTON AREA NEWS

Ballet at Lisner Aud. includes the **Washington Ballet** Mar. 5 & 6 with **Marcia Barrett, Jacqueline Wagner & Robert Davis** in "Giselle," and **Frederic Franklin, Mimi Paul & Faye Atkinson** in "Ondine" . . . The **Ruth Page Chicago Opera Ballet** was to appear there Feb. 20 & 21 . . . On Mar. 26, the **Civic Ballet of Wash.** performs a new ballet by **Gieseanda Fillippini, Balanchine's** "Apollo," and "Graduation Ball," with **Raul Roger, Gloria Fokine** & Miss Fillippini.

U. of Maryland Dance Club performs student choreography Mar. 23-26. **Dorothy Madden,** of dance faculty, attends the White House Conference on Youth Mar. 17 . . . "Count Me In," a spoof on Washington's "in's & out's." was to be given by the Hexagon Club Feb. 24-27; choreography by **Nancy Alfaro Emes.**

Modern Dance Council sponsors master classes Mar. 6 with Indian dancer **Ishvani** & Mar. 13 with pantomimist **Mark Epstein.** Mar. 10 & 11 Ishvani appears in a solo concert at the **Dance Playhouse,** where she is teaching a 10-wk. course in Indian dance . . . **Mary Craighill** & group will give a lecture-demonstration on religion & dance in several churches Mar. 6, 23, 27 & Apr. 3 . . . **Erika Thimey's Children's Dance Theatre** of Wash. tour dates are Feb. 26-Mar. 26. Dancers: **Karen Cross, Anna Ferrar, Charles McGraw, George Mozer, Ellen Walter & Giovanna Zaccaro** . . . **Silver Spring Jr. Ballet Co.** performed Feb. 14. The **Silver Spring Ballet Guild,** sponsoring the co., is now incorporated . . . Apr. 2. the **Hedi Pope Dance Players** perform choreography by **Virginia Freeman** & Miss Pope in a concert with the Alexandria Civic Symph & the St. Agnes School Glee Club. Concert is sponsored by the Cancer Society and has become an annual event in Alexandria.

VIRGINIA FREEMAN WEIL

DALLAS NEWS

Valerie Bettis solos in her **"Virginia Sampler"** with the Dallas Symph. in Dallas Civic Ballet Society's program Mar. 27.

David Lichine taught master classes at the **Edith James Studio** and was honored at a reception at the home of Elsa Von Seggeren Jan. 11. **Vitaly Osins,** guest teacher at the James Studio, choreographed "Concerto Rondo," "Les Oiseaux Tristes" & "Polovetsian Dance" for the **Edith James Dance Theatre** program Jan. 31. Pas de deux from "The Nutcracker" completed the bill. Leading dancers: **Kathleen Hall, Don Greer, Julie Rigler, Mercedes Rodriguez, Hazel Rippe & Dorothy Taylor.**

TONI BECK

LONDON DATELINES

By any standards, **Frederick Ashton's** prod. of "La Fille Mal Gardee" at Covent Garden has been a fantastic success. With the **Royal Ballet's** decision to revamp the 171-year-old **Dauberval** ballet came criticism and feeling that this turning back of the clock could do little good. 1st perf. Jan. 28, however, prompted the audience to go almost berserk with enthusiasm, giving the sort of standing ovation Covent Garden had not heard in years. Next day the critics fell over one another in trying to top superlatives, the weeklies & Sundays followed suit, and the 2-act ballet has not yet had one adverse notice.

Unexpected as the ballet's success was, the reasons are not hard to find. Ashton, who acknowledges help from **Tamara Karsavina** in this respect, evokes the spirit of the old ballet with captivating sensibility. For a modern reconstruction it has an astonishing authenticity, and some of the details supplied by Karsavina will be familiar to US audiences from the old **Ballet Theatre** prod., mounted by **Mordkin** and revised by **Nijinska.** Ashton's real triumph lies in his unaffected modern choreography placed in this period setting, making it refreshingly alive and vital.

This 1st large-scale work created by Ashton for **Nadia Nerina & David Blair** has resulted in a quite new style of Ashton choreography, differing from the lyrical manner so notably and persistently inspired by **Fonteyn & Somes.** Nerina & Blair are the finest classical virtuosos in British ballet, and, as the rustic lovers they have roles charmingly suited to their personalities and an opportunity for flamboyant display of technique more demanding than anything previously seen in British ballet.

Comedy is the other outstanding aspect of the work and here Ashton has been unusually fortunate in having **Alexander Grant & Stanley Holden,** Royal Ballet's most gifted comedians. Grant's hay-seed eccentricities as Lise's unwanted suitor and Holden's exquisite underplaying in the travestie role of the mother are genuinely, even touchingly, funny. At last (and here I should make a limited reservation) they are to British audiences. Whether this humor will prove exportable to the US remais to be seen.

The music used in US prods. is based on the mid-19th century score by Hertel, but Covent Garden has returned to the Ferdinand Herold score of 1828, which has been neatly rearranged by John Lanchbery. Though more attractive than Hertel and with a few cheerful piratings from Rossini & Donizetti, it supports the ballet effectively and with a certain piquancy. But it is no great shakes as music. Osbert Lancaster's oversophisticated settings represent the least attractive element of the work.

CLIVE BARNES

NEWS FROM FRANCE

The **Paris Opera Ballet** has added 2 works quite unsual for its repertoire. Created in 1942 in Copenhagen by **Harald Lander, "Quarrtsiluni"** evokes the magical rites of the Eskimos and the sadness of their long winter night. Bernard Dayde's ingenious costumes & decor were particularly appreciated. 2nd novelty was "La Dame aux Camelias" which **Yvette Chauvire** first danced in 1958 in Berlin. The work, choreographed by **Tatyana Gsovsky,** is impressive particularly for the remarkable interpretation and the dramatic sensitivity of Chauvire. But it was a mistake to expand the ballet to meet the dimensions of the Opera stage.

Jan. 15 the Opera Comique offered 3 new ballets. **Serge Lifar's** "Steps and Lines" was a pas de deux for **Claude Bessy & Attilio Labis.** Mme. Bessy presented her 1st choreographic effort called "Studio 60," which wittily told of the adventures of a classical ballerina lost among jazz dancers. 3rd work was **Peter Van Dijk's** "Piece Choreographique" in which the choreographer, assisted by **Jacqueline Rayet, Madeleine Lafon, Lucien Duthoit** & Attilio Labis, brilliantly interpreted a humorous excursion into the music of Weber.

The frenetic dances of **Carmen Amaya** were more at home in the Theatre de l' Etoile where she played after a season at the Champs Elysees. Amaya triumphs because of her own stormy presence and her almost virile power which she punctuates occasionally with a sudden wide smile. . . . Jan. 8 & 10 **Claire Sombert** & Peter Van Dijk performed "La Fille Mal Gardee" in Marseilles . . . Jan. 1 the Theatre de Rouen created "The Mad King," a combination of song, drama & choreography by **Jacque Dupont & Jean Guelis** . . . Jan. 26 the Theatre Municipal in Mullhouse offered the ballet, "7 Days in New York," by **Gene Robinson,** in a symphonic jazz style with **Suzan Francis & Stephen Wenta** as leading dancers . . . **Pilar Lopez & Co.** added 20 extra perfs. to her Paris season.

For its 4th season, Mar. 15-July 13, the Theatre des Nations is scheduled to present the **Korean Ballet, Greek Nat'l Ensemble, Little Ballet Troupe of Bombay, Lima Ballet, Official Turkish Ensemble, Sudanese Ballet & Ivory Coast Dancers.** The Theatre de la Monnaie of Brussels will have a version of "Sacre du Printemps," by **Maurice Bejart,** and the **Netherlands Ballet** in "The Moor of Venice," by Lifar.

MARIE-FRANCOISE CHRISTOUT

NEWS FROM GERMANY

A reactivated **Berliner Ballett** has been attempting a comeback with **Tatyana Gsovsky** prods. of **Henze's** "The Idiot," **Blacher's** "Moor of Venice," **Skibine's** "Annabel Lee" and the **Balanchine** work to the Mozart A Major Violin Concerto. Despite the duly appreciated participation of guests **Olga Ferri & Janine Monin** and the somewhat less applauded perfs. by **Gert Reinholm & Enrique Lommi,** the effort has not resulted in much enthusiasm, and it is feared the co. may disband again.

They were followed at Berlin's Titania-Palast by a 3-wk. engagement of **Ludmilla Tcherina,** not with her ill-fated co. of last year, but with a group of soloists, most outstanding of whom were **Stevan Grebel & Milko Sparemblek.** Such recitals are not in great demand in Germany today, but one must admire the good taste, program planning, technique and attractive appearance of this small troupe. Tcherina danced "The Dying Swan," an excerpt from "The Martyrdom of St. Sebastian," and — with excellent partnering by

Grebel — the **Lifar** "Romeo and Juliet" pas de deux. Highlight, however, was the Sparemblek-**Dirk Sanders** work, "L'Echelle."

Prior to their American tour, **Maurice Bejart & His Ballet Theatre de Paris** gave several perfs. in W. Germany. Loss of **Michele Seignouret** was felt, but **Maria Fris & Patrick Belda** drew rave notices . . . Other recent visitors include **Brasiliana** and the **Katherine Dunham Co.**

There has been ballet activity lately in the German opera houses . . . The **Stuttgart Opera** gave its annual series of ballet perfs. in the city's largest concert hall. Programs had run-of-the-mill choreography by **Nicholas Beriosoff.** Personal success was scored by **Micheline Faure,** a promising young lyric dancer, who was elegantly partnered by **Ray Barra.** Other accomplished soloists: **Helga Heinrich, Gisela Erhardt & Hugo Delavalle** . . . At the **Bavarian State Opera, Heinz Rosen,** Munich's new ballet dir., staged a full-length Werner Egk program, consisting of "Joan of Zarissa," and a set of Caribbean variations called "Danza." 'Joan' received big operatic pantomime treatment with little dancing, mostly contributed by **Natasha Trofimova & Heino Hallhuber,** while "Danza," with **Dulce Anaya, Rainer Kochermann** & Trofimova in the leads of a Haitian-flavored divertissement, suggested that Rosen has considerable choreographic limitations, though he is undoubtedly a regisseur to be reckoned with.

HORST KOEGLER

NEWS FROM DENMARK

After a rather dissappointing season with practically no novelties, beginning weeks of 1960 saw the **Royal Danish Ballet** seething with activity. With the exception of **Roland Petit's** "Carmen," the results were not commensurate with the company's laudable efforts. Of the 4 ballets premiered in Jan., only "Carmen" met genuine critical & public enthusiasm. The Danish prod. was a triumph for all concerned except **Kirsten Simone** as Carmen. She has previously shown that roles requiring intense dramatic action are not her longest suit. Interest was mainly focused on **Flemming Flindt's** truly great portrayal of Don Jose. He has developed from just a talented dancer with a stunning technique to an artist of real stature, and his Don Jose was an achievement which places him in the front ranks of today's great dancers. **Henning Kronstam** showed new talents as an extremely amusing & witty toreador. **Inge Sand, Fredbjorn Bjornsson & Niels Kehlet** was a wonderful trio of bandits, surrounded by a handsome bouquet of talented youth, including **Viveka Segerskog, Marianne Walther, Frantz Kjaerulff & Jorn Madsen.**

Partnered by Roland Petit, **Zizi Jeanmaire** demonstrated what Carmen should be like when on Jan. 24 she danced excerpts from "Carmen," along with other Petit ballets, on Danish TV . . . British-Portuguese choreographer **Alfred Rodriques** introduced himself to the Danish public with "Vivaldi Concerto" & "Blood Wedding." Whereas the former could be easily dismissed as a poor **Balanchine** imitation, the latter's originality elevated it above the commonplace. Kirsten Simone was again miscast as the young bride in the Garcia Lorca drama, but **Frank Schaufuss** as the lover, Henning Kronstam as the bridegroom, **Verner Andersen** as Death, & **Fredbjorn Bjornsson** as Moon easily met the demands of their roles. At later perfs. an alternate cast took over. **Kirsten Petersen** was an acceptable bride, Flemming Flindt an excellent lover, while **Ole Fatum** was less convincing than Kronstam as the bridegroom.

Niels Bjorn Larsen's "Peter and the Wolf" was, like so many of his recent works, a delightful if unoriginal ballet, giving the dancers every opportunity to enjoy themselves and amuse the audience. Niels Kehlet scored a success as Peter; **Svend Erik Jensen** was a genial old grandfather; **Marianne Walther** a lovely pussycat & **Elisabeth Enevoldsen** an imaginatively grotesque duck . . . **Vladimir Skouratoff** was scheduled to dance James opposite **Marianne von Rosen** in Bournonville's "La Sylphide" at the new **Scandinavian Ballet Co.'s** opening here late Feb. Also in the cast: former Royal Theatre soloist **Margrethe Brock-Nielsen,** making a comeback after 20 years, in the role of the witch . . . 11th Danish Ballet & Musical Festival opens May 17 and offers a repertoire of 10 ballets, including "Carmen," "Blood Wedding," "Peter and the Wolf" & the new "La Dame aux Camélias," by **Kirsten Ralov.** Leads in the last ballet will be danced by **Margrethe Schanne,** Fredbjorn Bjornsson, Verner Andersen & Inge Sand.

SVEN SOGENFREY

NEWS FROM ITALY AND BELGIUM

MILAN: At La Scala **Leonide Massine** is choreographing a new ballet, "Murder at the Grand Hotel." **Luciana Novaro,** who did the story, was originally to choreograph also, but was obliged to give up the assignment because of approaching motherhood. At the same time Massine is organizing the ballet co. for the Nervi Festival, in which La Scala is collaborating. Dancers' contracts are March to July, but Massine is looking for backing to tour the co. after the summer.

Giulio Perugini has taken over as ballet master at La Scala, **Ugo dell'Ara** having departed to dance with his own co., which is currently performing in Trieste. Dance roster at La Scala: **Vera Colombo, Carla Fracci, Mario Pistoni** (etoiles), with **Fiorella Cova, Elettra Morini, Carmen Puthod, Roberto Fascilla, Bruno Telloli, Walter Venditti.** Feb. & Mar. ballet eves. will bring **Balanchine's** "Palais de Cristal" & "Serenade," along with "Murder at the Grand Hotel," "La Peri," with guest stars **Margot Fonteyn & Michael Somes,** and **Jean Babilee's** "Balance a Trois." At the Piccola Scala, "Austuzie Femminili" had incidental dances by Mario Pistoni.

BRUSSELS: Maurice Huisman, new gen. mgr. of the Theatre de la Monnaie, has been presenting an increasing number of ballet perfs. After the success of **Roland Petit's** "Cyrano de Bergerac," he imported the **Maurice Bejart** co., the **Ballet Miskovitch** & the **Western Theatre Ballet** and has presented the **Monnaie Ballet,** which is supervised by **Paul Goube.** Biggest success was Bejart's new "Sacre du Printemps." LUIGI GARIO

NEWS FROM LATIN AMERICA

ARGENTINA: **Nora Irinowa's Ballet Anfiteatro** & the **Ballet de Camara Argentino,** dir. by **Amalia Lozano & Nestor Perez Fernandez,** have met varying success with TV perfs. of "Sinfonia," "Evocacion del Movimiento," "Blue Bar," "Cotoche" & Tchaikowsky pas de deux. FERNANDO [illegible]

CUBA: **Birgit Cullberg's** "Odysseus" was the best memory left by the mediocre Finish Ballet . . . **Roberto Iglesias & His Ballet Espanol** had one of their most successful Havana seasons . . . See p. 3 for News of Cuba's Ballet Festival in March. HERMANN WILKEN

CHILE: **Juana de Laban,** in Chile on a Fulbright, is choreographing a musical, "La Pergola de las Flores" . . . Both ballet co's vacationed during Feb. . . . Recent Int'l Festival of Documentary Films, organized by the U. of Chile, had several items of dance interest, including "Ecsar's Wedding" (Hungary), "Flowers on the Mountain Top" (Bulgaria) & "Grand Concert" (Russian).

HANS EHRMANN-[illegible]

AUSTRALIAN NEWS

The Australian dance world has approved the excellent choice of **Peggy Van Praagh** as advisory dir. of the late **Edouard Borovansky's** ballet co. The decision was not surprising to some of us because it was predicted during the **Royal Ballet's** visit here that British influence would be predominant in the future Austrailian development, as it has been with the **Nat'l Ballet of Canada** under **Celia Franca.**

"Journey to the Moon," by **Paul Grinwis,** was premiered Jan. 29 in Sydney. The 1st full-length ballet ever created in Australia, it proved great theatre. Comedy is neatly pointed through the very human quality in Grinwis' characterization of the main role, a country bumpkin who is juxtaposed against the insular stupidity of 18th Century intelligentsia, represented as benign astronomer-scientists. The hero's imaginary journeys take him to battles in China against black & gold demons, to a kingdom of night where he is surrounded by dismembered feet, heads & hands which become fluttering dove-like creatures and launch him off in a great mechanical bird bound for the stratosphere . . . Leon choreographed for **Jeffrey Kovel** as Mercury an sheer joy.

Up to this point the ballet is cleverly devised and excellent in craftmanship. Deep truths are treated with light deftness and sure incisive intent. Judicious cutting of the ensuing 2 scenes could elevate the work to an uncluttered and beautifully conceived direct statement. The "Kingdom of the Birds" sequence seems unmotivated, "Palace of Moonrays" became an excuse for 11 soloists & the ballerina to perform neat variations a la Petipa. Role of the bumpkin's beloved is a ballerina's delight, and **Marilyn Jones,** in her newly acquired technical & theatrical security, was a pleasure to watch.

This co. is the strongest ever assembled for a Borovansky season with a variety of excellent performers. Rumor has it that Elaine Haxton's excellent sets cost 30,000 pounds. However, houses have been poor. After years of 500 response, this comes as a shock, as did the staying away of the most conservative traditionalists from "The Sleeping Princess" at Christmas.

The future of Australian ballet will begin a new phase when Miss Van Praagh takes over the Borovansky Ballet. BETH [illegible]

Some thoughts on the recent news* about the price of dance shoes

now everyone can afford it

now that's something to think about

...something to shout about!

The cost of equipping America's ever-increasing number of dance pupils is actually a less expensive proposition today than in 1927, according to James Selva, head of Selva & Sons, said to be the world's largest manufacturers of dancewear exclusively. Against a general background of climbing prices in consumer goods, Mr. Selva proudly points out that Selva's dance shoes haven't risen overall in price during the past 33 years.

"Many of our dance shoes actually have gone down in price," Mr. Selva said, adding that acrobat sandals, once $1.75 now sell for $1.50 — and Selva's original $5.95 patent leather tap shoes are still the same price today. An outstanding over-the-years price reduction example, Mr. Selva reports, is the drop in musical comedy tap shoes from $8.00 in 1927 to $6.95 today. Soft toe ballet slippers that sold for $3.75 in 1927 are only 20c more today.

This price stability has one prime reason, Mr. Selva feels. "—kind of an expeditious cycle: by keeping prices down, more people could afford dancewear, and the more people bought dancewear, the more able we were to keep prices down. Business has multiplied 40 times over 1927 — today we have 100 employees compared with 4 then."

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